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FOLK-SONGS
AND
PART-SONGS

WITH

Preparatory Exercises

FOR

Choral Classes

BY

FRANK DAMROSCH

PR. 75c

NEW YORK: G. SCHIRMER

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INTRODUCTION.

In the general awakening to artistic impulses which is now going on in the United States, the desire for means and methods to bring the best music to all classes of people is one of the most noticeable. As one of the most effective means to stimulate and satisfy a taste for good music, choral singing is now cultivated in every part of the country by oratorio-societies, choral clubs, glee-clubs, and church-choirs in every variety of voice-combination, and this cannot fail to have a most beneficial effect upon the general culture of our people.

The chief difficulty met with by those who are active promoters and leaders of such choral societies, especially in the smaller towns and villages, is the lack of singers who are able to sing at sight. The slow process of teaching four-part songs by rote to such untrained material is discouraging, both to the conductor and the singers, and, as a result, the interest dies, and the society, which might have proved to be one of the most vivifying factors in the psychic and æsthetic development of the community, fails through lack of support.

It seems to be most desirable, therefore, that every possible opportunity should be offered to enable people who can sing a little, and who like to sing in chorus, to learn the simple art of singing at sight, which, if proper methods are employed, can be accomplished in a comparatively short time.

It is not to be denied, however, that it is very difficult to bring together a number of people who are all inspired with the desire to study seriously and are willing to do all the drudgery necessary to master the subject. A conductor who should tell his chorus that they must not sing songs until they had learned to sing at sight, would probably lose his position at once, or his chorus by gradual desertion.

Most people do not realize the value of the art of sight-singing until they have acquired it. Meanwhile, they think that "where ignorance is bliss, 'tis folly to be wise". It must, therefore, be adroitly administered to them in sugar-coated pills and homœopathic doses (during the first steps, at any rate). In a little while they will need no urging, but will crave for more, with an appetite that is never stilled or satiated, however it may be fed from the unlimited stores of musical art.

It is to meet this condition that I venture to offer this collection of four-part songs to the public. It is not intended to be a sight-singing method, but a conductor can easily use it for such a purpose, with the aid of the preparatory exercises preceding most of the songs, and, if he likes the book, with my *Popular Method of Sight-singing*, from which he can at least select such pedagogical ideas and processes of instruction as may please him, even if he could not or should not wish to use the book as a whole in the rehearsals of his chorus.

Taking for granted, on the part of the chorus, an ability to sing the scale, and to bring its parts into relation with each other in the manner exhibited in the *Drill Chart*, page VIII, the general plan followed in the preparation of this volume is this :

1. To select choruses of simple construction in all keys and rhythms, combining beauty of melody with clearness and simplicity of harmony.

2. To arrange these choruses in progressive order, beginning with the most simple, and gradually introducing greater chromatic and rhythmic difficulties.

3. To precede each chorus with a few short exercises :—to introduce a new key ; to establish its principal harmonies, *i. e.*, the tonic, dominant, and subdominant chords ; for the practice of chromatic tones, and to assist in mastering a new rhythm.

It will be seen that, in trying to meet the

first condition, I drew largely upon the *folk-song,* chiefly the German, which, with its natural melodic beauty, its spontaneous, easy-flowing rhythm and simple harmonies, seemed to be well adapted to the purpose. In addition, songs by Palestrina, Praetorius, Bach, Schubert, Mendelssohn, Schumann, and others, open up a wider musical horizon, and should help to cultivate a purer taste, without making too great demands upon the proficiency of the singers.

In arranging these choruses, I decided not to follow a systematic plan in which each key, each rhythm and each chromatic tone was introduced consecutively, as is the case in the *Popular Method of Sight-singing,* but to be guided chiefly by the general degree of difficulty of the chorus, leaving it to the conductor to pick out whatever new or difficult feature it might contain, and to prepare his singers for it by suitable exercises and explanations.

To assist him in this, I have written the short exercises before-mentioned. They consist chiefly of scales and chords to establish the new key firmly in the eye and ear, and exercises in which chromatic tones are introduced in progression by *degrees,* not by *skips.* Further explanations of how to teach chromatic tones will be found in my *Popular Method of Sight-singing,* pp. 28-31. All exercises and songs should be sung without accompaniment. A pitch-pipe or tuning-fork will suffice to establish the keynote.

There is one other contingency which I have tried to meet in this book, which, perhaps, requires explanation and apology. This refers to the Appendix : Hints to Conductors.

Far be it from me to presume to teach any conductor, great or small, how, what, or whom to conduct ; but, in the rapid development of musical culture, extending into the remotest hamlets, it is possible that it may fall to the lot of some one having, perhaps, a little more musical ability than his fellows, to direct a choral society, without having had opportunity to acquire either the necessary knowledge or experience. To such an one, these hints may prove of some value until such time, at any rate, as his experience has proved them all wrong.

I wish to acknowledge, gratefully, the able coöperation of Miss Mary Say Lawrence in the compilation of this book ; and for most of the English translations I am indebted to Miss Lawrence, Miss F. Josephine Pomeroy, Mr. P. J. Mosenthal, Mr. A. A. Welch, and Mr. Richard Burton.

In the hope that *Folk-songs and Part-songs* may help to spread the love and culture of good music in America, this collection of choruses is herewith offered to the public.

FRANK DAMROSCH.

NEW YORK, August 1st, 1896.

SOLMIZATION-SYLLABLES.

PRONUNCIATION IN PARENTHESES, ITALICIZED.

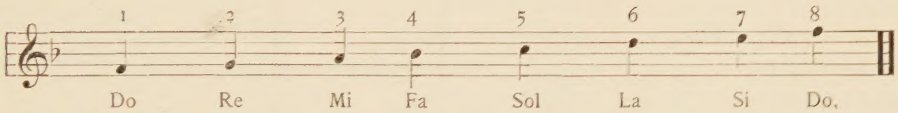
1	2	3	4	5	6	7	8
Do	Re (*ray*)	Mi (*mē*)	Fa (*fah*)	Sol	La (*lah*)	Si (*see*)	Do

♯1	♯2	♯4	♯5	♯6
Di (*dee*)	Ri (*ree*)	Fi (*fee*)	Si (*see*)	Li (*lee*)

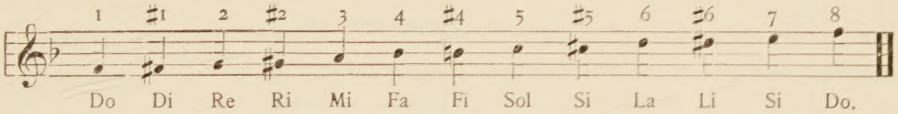
♭2	♭3	♭5	♭6	♭7
Ra (*rah*)	Me (*may*)	Se (*say*)	Le (*lay*)	Se (*say*)

EXAMPLE IN KEY OF F.

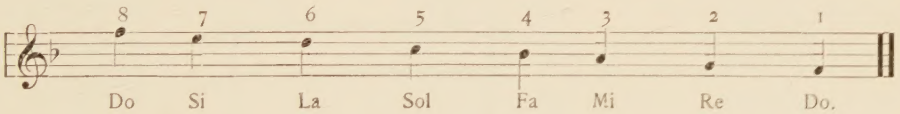
Ascending Diatonic Major Scale in F.



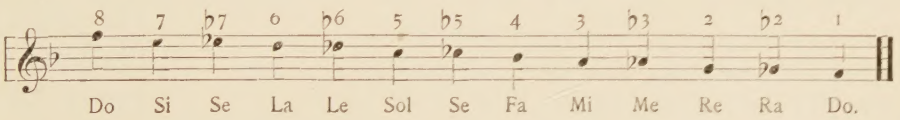
Ascending Chromatic Scale in F.



Descending Diatonic Scale in F.



Descending Chromatic Scale in F.



Similarly in all other keys.

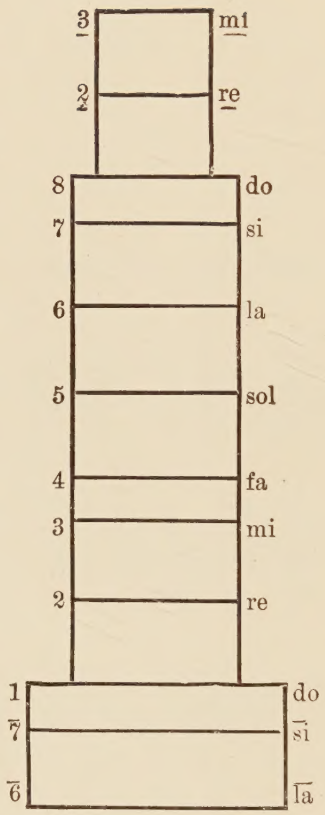
DRILL-CHART.

I.

81
12345678
87654321
121212
123131313
1234141414
12345151515
123456161616
12345671717 17
123456781818
878787
876868686
8765858585
876548484 84
8765438383 83
87654328282 82
8765432 18181

III.

122342424
23452525
234562626 26
2345672727 27
23456782828 28
1233453535
3456363636
34567373737
345678383838
383634373531
123445646 46
4567474747
456784848 48
46484547843251
1234566786864 21
12813814815816817 8
8718618518418318 21
188112288221133883 31
1448844115588551
16688661177887711881



II.

12345
5454
543535353
54325252 52
5432151
5313543251
567575758 58
8768531
1356531
1356758531
122342425242321
12334535363534 21
1234456464534 21
186546432425 1
1864251357 8
12435465 78

IV.

8 2 8 2 8
8 2 3 8 3 8 3
8 7 7 8 2 7 2 7 8
8 7 7 8 2 3 7 3 7 2 8
8 7 6 6 7 8 2 6 2 6 7 2 8
8 6 7 8 2 3 6 3 6 3 2 8
8 6 2 8 7 3 2 7 8

8 1 7̄ 1 7̄ 1
1 7̄ 6̄ 1 6̄ 1 6̄ 7̄ 1
1 7̄ 1 6̄ 6̄ 7̄ 1
1 2 2 1 7̄ 2 7̄ 2 1
1 2 2 1 7̄ 6 2 6 2 6 7̄ 1
1 2 3 3 2 1 7̄ 3 7̄ 2 1
1 2 3 4 4 7̄ 2 1
1 2 3 4 5 5 7̄ 1

MUSICAL TERMS AND DEFINITIONS.

ACCELERANDO OR ACCELERATO. Gradually increasing the pace ; abbreviation, *accel.*

ACCIDENTALS. Sharps, flats, or naturals, introduced into a piece of music, beyond those already in the signature.

ADAGIO. Slowly ; also a name given to a movement written in that time.

ALLA BREVE. A two-part or four-part measure in which each beat is equal to a half-note.

ALLARGANDO. "Growing broader," *i.e.*, slower and more marked ; a crescendo is generally implied.

ALLEGRETTO. (Diminutive of *allegro.*) Slower than *allegro.*

ALLEGRO. Joyful, quick, lively.

ALTO. In modern music, same as *contralto.*

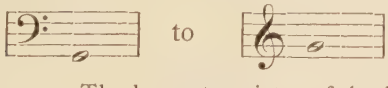
ANDANTE. Literally, "going, moving ;" indicates a tranquil and moderately slow movement.

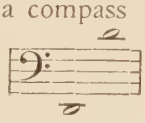
A POCO A POCO. Little by little, by degrees. Applied to an increase in rapidity or in force.

ASSAI. Very. *Allegro assai,* very quick.

A TEMPO. In time.

BARITONE VOICE. A voice of fuller quality than a tenor and lighter than a bass, having a compass partly included in both ; namely :



BASS VOICE. The lowest register of the human voice, having a compass ranging between two octaves from lower D:

CALANDO. With decreasing volume of tone and slackening pace.

CANTABILE. In a singing (*i. e.*, melodious) style.

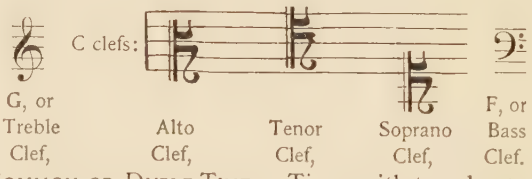
CANTATA. A cantata consisted originally of a mixture of recitative and melody, and was given to a single voice ; but it is now understood as a short work in the musical form of an oratorio.

CAROL. A song of praise ; applied to a species of song sung at Christmas-tide. It originally meant a song accompanied with dancing.

CATCH. A species of canon or round for three or four voices, in which the words are so contrived that, by the union of the voices, a different meaning is given by the singers catching at each other's words.

CHROMATIC. That which includes notes not belonging to a diatonic scale. A chromatic scale is one which consists of a succession of semitones.

CLEF. The sign placed at the commencement of a staff, showing the absolute pitch of the notes. The clefs in common use are:—



COMMON OR DUPLE TIME. Time with two beats in a bar, or any multiple of two beats in a bar. Common time is of two kinds, simple and compound. The signs used to express simple common time are the following : $\frac{2}{1}$, $\frac{2}{2}$, $\frac{2}{4}$, $\frac{4}{4}$, $\frac{4}{8}$, and the characters $\mathbf{C}$ and $\mathbf{\Cent}$.

CONTRALTO VOICE. The voice of deepest tone in females. It is of a quality allied to the tenor voice in men, and the usual compass is within two octaves.

CRESCENDO. Increasing ; a gradual increase in the force of sound, expressed by the sign $<$, or the abbreviation *cres.* or *cresc.*

DA CAPO, OR D. C. From the beginning. A direction that the performer must recommence the piece, and conclude at the double bar marked FINE.

DA CAPO AL FINE. From the beginning to the sign FINE.

DAL SEGNO. From the sign 𝄋.

DECRESCENDO. Decreasing gradually the volume of tone. Indicated in music by the abbreviations *decr.*, *decres.*, or the sign >.

DIATONIC. The modern major and minor scales. Chords, intervals, and melodic progressions, etc., belonging to one key-scale.

DIMINUENDO. Decreasing in power of sound.

DOLCE. Softly, sweetly.

DOT. (1) A point added to a note or rest, which lengthens its value by one-half. When a second dot is used, it adds one-half of the value of the previous dot. (2) When placed over notes, the dot means that the sounds are to be detached. (3) When two or four dots are placed on either side of two double bars, they are a direction to repeat the music between them.

FALSETTO. The artificial or supplementary tones of the voice, higher than the chest or natural voice.

FERMATA. A pause; expressed by the sign 𝄐.

FINALE. The last movement of a concerted piece, sonata, or symphony; the last piece in an act of an opera; the last piece in a programme.

FINE. The end; used to show the end of a piece, after a repeat.

FORTE. Loud; *forte-piano* (*fp*), loud, instantly becoming soft.

FORTISSIMO. Very loud.

FORZANDO. Literally, "forcing." Emphasis or musical accent upon specified notes or passages, marked by the signs *f*, *sf*, or >.

GRAVE. Slow, heavy; slowest movement after *largo*.

INTERVAL. The distance or difference in pitch between any two tones.

LARGHETTO. Literally, "rather broadly, widely." At a slow pace, but not so slow as *largo*.

LARGO. Slow, broadly; the slowest movement.

LEGATO. Bound, close, connected; in an even, smooth, and gliding manner.

LEGGIERO. Light, easy, swift.

LENTO. Slow; *lento assai* or *lento di molto*, very slow.

LOCO. "Place;" shows, after the mark *8va*, that the tones are to be sung at the pitch at which they are written. (See *Ottava*.)

MAJOR. Greater; a major third consists of 4 semitones; a minor third, of 3.

MARCATO. Marked or emphasized.

MEZZA, MEZZO. Half or medium.

MINOR. Less, smaller. (1) Intervals are minor when they contain one semitone less than major. (2) A scale is in the minor mode when its third and sixth are minor.

MODERATO. Moderately.

MOLTO. Much, very; as *molto adagio*, very slow; *molto allegro*, very quick; *molto sostenuto*, much sustained.

MORENDO. Dying away; gradually softening the tones, and slackening the pace.

MOTO. Motion, movement; as *con moto*, with spirited movement.

ORATORIO. A composition for voices and instruments, illustrating some sacred subject. The music consists of symphonies or overtures, airs, recitatives, duets, trios, choruses, etc., with accompaniments for orchestra or organ.

OTTAVA. Octave. *All' ottava*, or *8va*, indicates that the tones are to be sung an octave higher than they are noted. (See *Loco*.)

PART-SONG. A vocal composition, having a striking melody harmonized by other voices. It is sung by a number of voices to each part.

PIANISSIMO. Extremely soft.

PIANO. Softly; *piano assai*, very softly; *pianoforte* (*pf*), soft, then loud.

POCO. A little; as *poco a poco*, little by little; *poco animato*, rather animated; *poco lento*, rather slow; *poco meno mosso*, rather less quick; *poco piano*, rather soft; *poco più allegro*, rather faster; *poco presto*, somewhat rapid.

PORTAMENTO. A lifting of the voice, or gliding from one note to another.

PRESTO. Fast; *presto assai*, very fast; *prestissimo*, as fast as possible.

RALLENTANDO. Growing gradually slower.

RECITATIVE. Musical declamation; a kind of half-speaking and half-singing; a composition without any decided or rhythmical melody.

RITARDANDO. With gradually increasing slowness of pace.

RITENUTO. "Held back;" a change to a slower rate of speed.

ROUND. A composition in which several voices, starting at stated distances of time

from each other, sing each the same music, the combination of all the parts producing harmony.

SCHERZO. A term meaning literally a jest, applied to a movement, in a sonata or symphony, of a sportive, playful character.

SEMI-CHORUS. A direction that the passage marked is to be sung by half the chorus or a selected portion of it.

SEMPRE. Always, ever, continually; as *sempre forte,* loud throughout.

SFORZANDO. "Forced;" a note or notes marked by the sign *sf* should be strongly emphasized.

SMORZANDO. Gradually fading away.

SOPRANO. The highest kind of female or boy's voice.

SOTTO. Below, under; as *sotto voce,* in an undertone.

STACCATO. Detached, taken off, separated.

STAFF, STAVE. The horizontal parallel lines upon which the notes or rests are placed. The ordinary staff consists of five lines.

SYMPHONY. A composition for an orchestra, similar in construction to the sonata, which is usually for a single instrument. A symphony has several varied movements, generally four, never less than three; namely, (1) an *allegro;* (2) an *adagio* or *andante;* (3) a *scherzo,* or *minuet* and *trio;* (4) an *allegro.*

SYNCOPATION. A tone beginning on an unaccented and ending on an accented part of a measure, the accent of the latter being thrown back upon the former.

TENOR. The highest of male chest-voices.

VIVACE, VIVO. Lively, quick, sprightly.

HINTS TO CONDUCTORS OF CHORAL SOCIETIES.

In organizing a chorus, it is necessary to observe the following important points in admitting applicants :

a. Quality of voice.
b. Correctness of musical ear.
c. Ability to read at sight.
d. Good balance of the voice-parts.
e. Regularity of attendance at rehearsals.

Of these five, the last is the most important. Even with ordinary voices, and only fairly well balanced parts, much good work can be done if the members attend rehearsals regularly. This should, therefore, be made the first requisite for membership.

As for the quality of the individual voices and correctness of ear, each conductor must set his own standard, as the conditions differ so widely in different cases that a uniform standard is out of the question. A conductor who has a large number of voices to choose from, will naturally select the best ; but, if his recruiting field be limited, he need not be discouraged, for much can be done in developing both voice and ear by proper choral training. In the *People's Singing Classes*, which I organized for the working-people of New York, in 1892, I have never tried a voice or an ear, nor made any stipulation of musical ability, and yet the quality of tone of the chorus as a whole has been found to be very beautiful, the intonation perfectly true, and the ability to read at sight, after comparatively short training, quite remarkable.

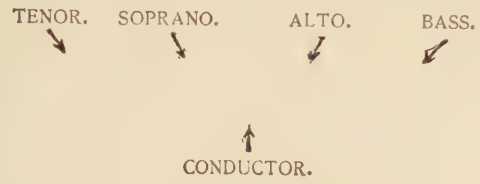
For untrained voices, it will be found desirable to select such music as moves in the middle registers of the voice, touching the extremes as rarely as possible. Singing out of tune in chorus is frequently traceable to the inability of some voices to reach very high or very low tones. The ear can be, and should be, trained by suitable exercises. The singing of consonances, such as octaves, fifths, thirds, and sixths, in two-part chorus, and of common chords in three- and four-part chorus, will do much to train the ear.

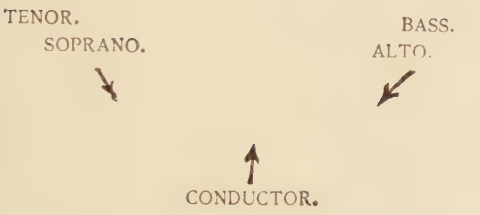
Ability to sing readily at sight can be obtained only by regular and systematic practice. This should be part of the regular curriculum of every school, for children learn to read music much more readily than adults; but the latter can do much with a little application. In the *People's Singing Classes*, the pupils begin to read simple unison exercises and songs in the first lesson, two-part work in the fourth or fifth lesson, and three- and four-part work after the eighth or ninth lesson. By carefully grading the work, difficulties are mastered, unconsciously, by the pupils, until they are almost led to believe that none exist. Thus they gain and retain confidence in their ability, and this insures rapid progress.

The *balance of parts* means simply that no one part should predominate over, or be submerged by, the others. As a rule, the following proportions will be found satisfactory in a chorus of about 100 voices :

35 Sopranos,
25 Altos,
15 to 20 Tenors,
20 to 25 Basses.

Tenors are usually difficult to find ; but, on the other hand, their voices are apt to be penetrating, so that a small number will suffice to balance a much larger number of the other parts. The conductor can soon tell which part requires strengthening, which reducing.

The chorus should be seated in a semi-circle, when possible. The usual order is either

or,



Every member must sit or stand in such a way that he can see the conductor, even when looking at his score. To insure this, either the seats of the singers must be raised amphitheatrically or the conductor's platform must be raised sufficiently high so that all can see him.

No talking should be permitted during rehearsal, as it distracts attention from the work and annoys those who desire to study seriously.

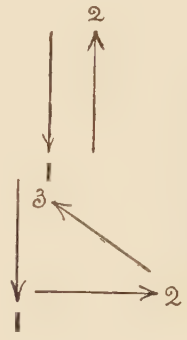
The conductor should know by heart every score which he gives to his chorus. He should be able to explain, in simple, comprehensive terms, the construction and salient features of each chorus, and he can add much to the pleasure and edification of the singers by giving them short but interesting talks on the composer, his life, his works, and the characteristics of the period or school to which he belongs.

The mechanical part of beating time is easily acquired. The conductor should use a baton of common white wood, the lighter the better. Any carpenter or wood-turner can make one at small cost. It should be about 15 inches long, about $\frac{3}{8}$-inch thick at the base, tapering to a blunt point about $\frac{3}{16}$-inch in diameter at the upper end. Heavy, thick, black, silver, or other metal batons should not be used, as they are apt to cause stiff and clumsy movements, and are not so easily visible to the chorus.

The baton should be held lightly between the thumb, first and second fingers. The upper arm should be extended slightly forward and sideways, just enough to keep it well clear of the body, and the motions should be made chiefly with the forearm and wrist. They should be firm and distinct, but elastic, not clumsy and machine-like.

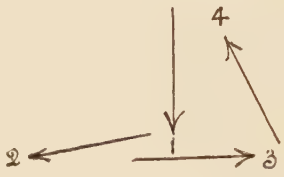
The following are those most generally employed :

$\frac{2}{4}$, $\frac{2}{2}$, ¢



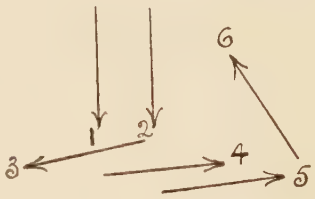
$\frac{3}{8}$, $\frac{3}{4}$, $\frac{3}{2}$

$\frac{4}{8}$, $\frac{4}{4}$, $\frac{4}{2}$, C, ¢



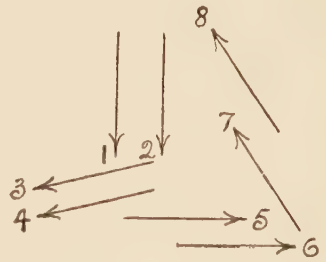
$\frac{6}{8}$, $\frac{6}{4}$ either or

fast time

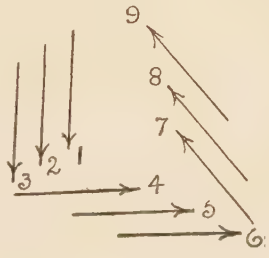


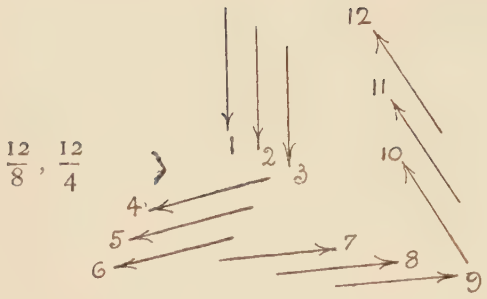
slow time

$\frac{8}{8}$, $\frac{8}{4}$ (divided beats in slow common time).



$\frac{9}{8}$, $\frac{9}{4}$





Baton held in right hand, the arrows pointing to the left represent a stroke across the front of the body, from right to left; those pointing to the right represent a stroke out and away from the body, to the right. Where several strokes are made successively in the same direction, they may be made in the same plane, by allowing the baton, at the end of each stroke, to rebound into its original position, so that the same beat can be made over again. This could not be represented pictorially; consequently, the arrows appear parallel to each other, instead of one over the other.

In beginning a chorus, give the beat preceding the one upon which it commences. Thus, if the chorus begins on the fourth beat in common time, give the third beat. This is the preparatory beat, and will enable the singers to attack with precision.

The down-beat should be brought as nearly as possible in front of the body. It looks awkward if beaten at the side. The beat should be marked, not so much by the *stroke* of the baton, as by the very slight pause at the completion of the stroke. The stroke should not be too long, but rather short and well-marked.

In subdivided rhythms, such as $\frac{6}{8}$-, $\frac{9}{8}$-, or $\frac{12}{8}$-time, the principal beats should be more marked than the secondary. The left hand should be used sparingly, chiefly to indicate general dynamic changes. Extravagant motions should be avoided, but, on the other hand, they should be expressive, never cramped or mechanical. They should aim to express, naturally, the conductor's intentions in interpreting a musical composition.

When the chorus has thoroughly mastered the technical difficulties of a composition, its proper interpretation must be worked out. The marks of expression, as given by the composer, must be followed and, besides, the conductor must use good judgment in choosing the right tempo, in bringing out the melody in whatever voice it may appear, and in developing the proper climaces, both of the individual phrases and of the work as a whole. To do all this correctly, is by no means easy, but requires much experience and artistic perception and training. For those who are not in a position to obtain these by the hearing of masterworks and listening to great artists, the only advice I can give is, to try to understand the true inward spirit of the composition and then to give expression to it in whatever tempo and whatever manner appears most natural and truthful. All affectation, all distortion, all insincerity of expression, and all sudden and extravagant dynamic variations merely to produce startling effects, are inartistic, not permissible.

One of the most common errors in this direction is the practice—cultivated chiefly in male choruses—of cutting off the end of every phrase, often of every word, in a short, snapping manner, under the mistaken idea that this is precision. It is a kind of precision, but not musical. It is an exaggeration of a detail by which the essential whole suffers.

This brings me, however, to a most important topic—enunciation. Too much attention can hardly be given to it by the conductor. He should insist upon purity of the vowels and distinctness of utterance of the consonants.

Whenever a vowel is composed of two sounds, as, for instance, *i*, which is a combination of *ah—ē*, the tone should be sung on the first sound, while the second is introduced only at the very end, and very short.

Many simple vowels are impurely or improperly pronounced in different ways in different localities. For instance, the word *here*, with the simple vowel *ē*, is pronounced like *hēär*, giving practically two distinct sounds instead of one.

The long sound of *ā* and of diphthongs which assume this sound, such as *ai*, *ay* and *eigh*, is rarely enunciated properly. The common practice is to produce two vowels, a flat *ă* followed by an *ē*. It is difficult to describe this sound, but it is found in its strongest exaggeration in the cockney manner of pronouncing such a word as *lake*, viz., *läike*.

Consonants should be distinctly enunciated.

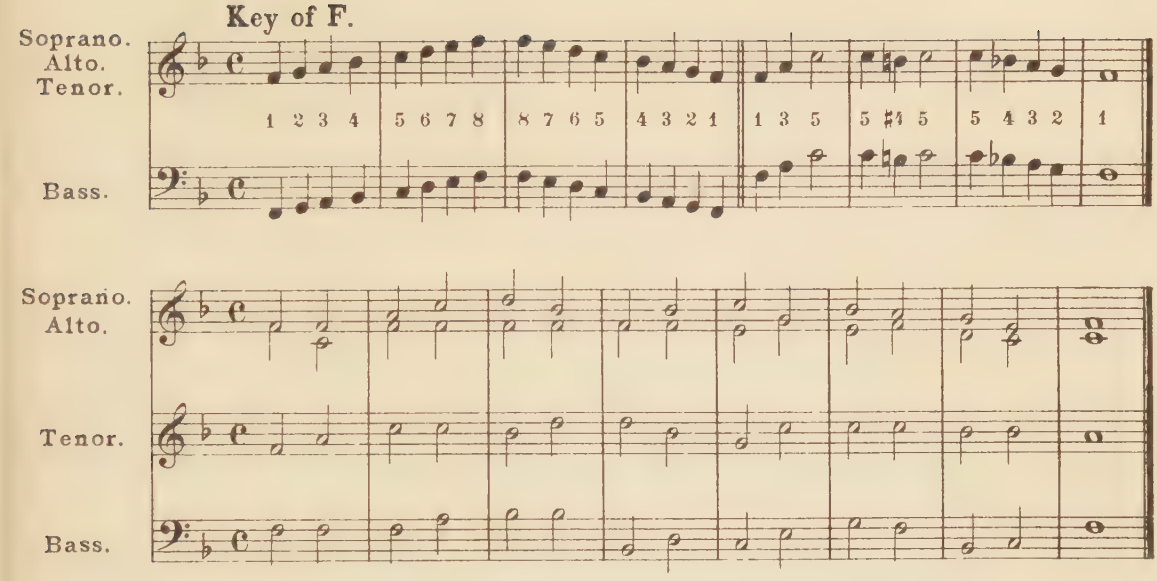
The *r* may be slightly exaggerated, also the *d* and *t* at the end of a word. Insist upon free action of the lips in forming sounds. Most English-speaking people acquire lazy habits of speech, scarcely moving their lips to form the sounds.

The conductor will find the cultivation of the following qualities in himself essential to success :

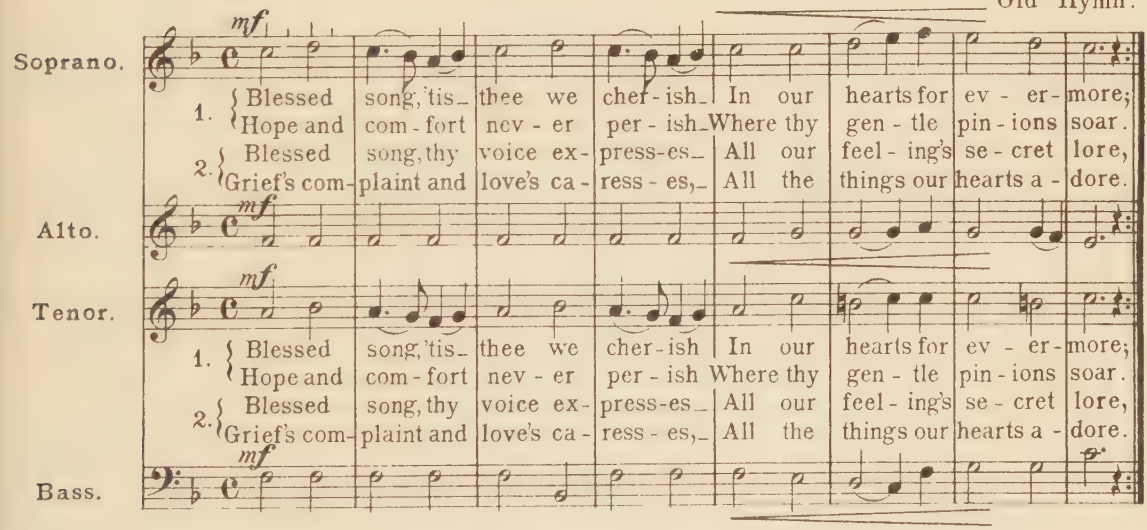
Earnestness and sincerity.
Gentle firmness and quiet authority.
Systematic methods of study and liberal methods of interpretation.
Diligence in preparing himself for each rehearsal.
Absolute impartiality in dealing with the members of the chorus.
Avoidance of any violence, either in language or motions.

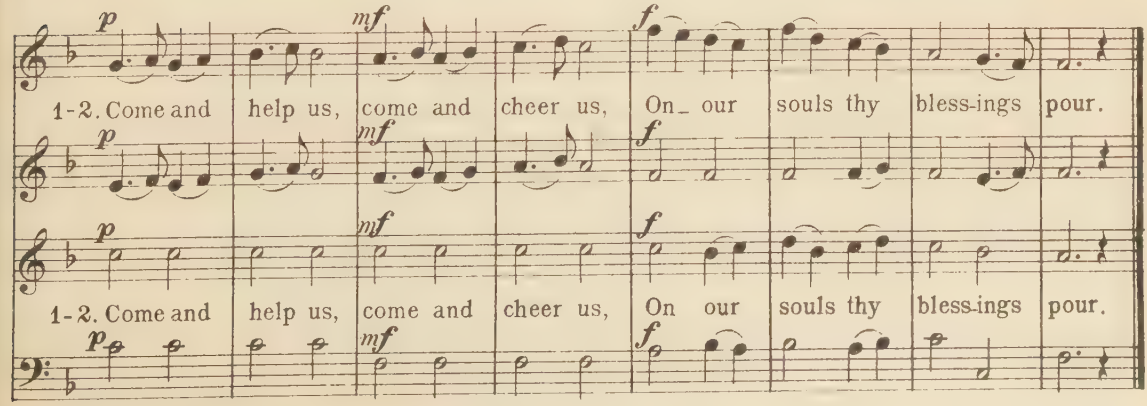
Inspire the singers with the idea that all are working in the common cause of producing good music in the best possible manner, not for any selfish ends or the glorification of any individual.

Great conductors are usually born, not made: but, perhaps, these simple suggestions may help a few men and women in some out-of-the-way corners of this country to do good work and carry the gospel of good music to their fellow-beings.

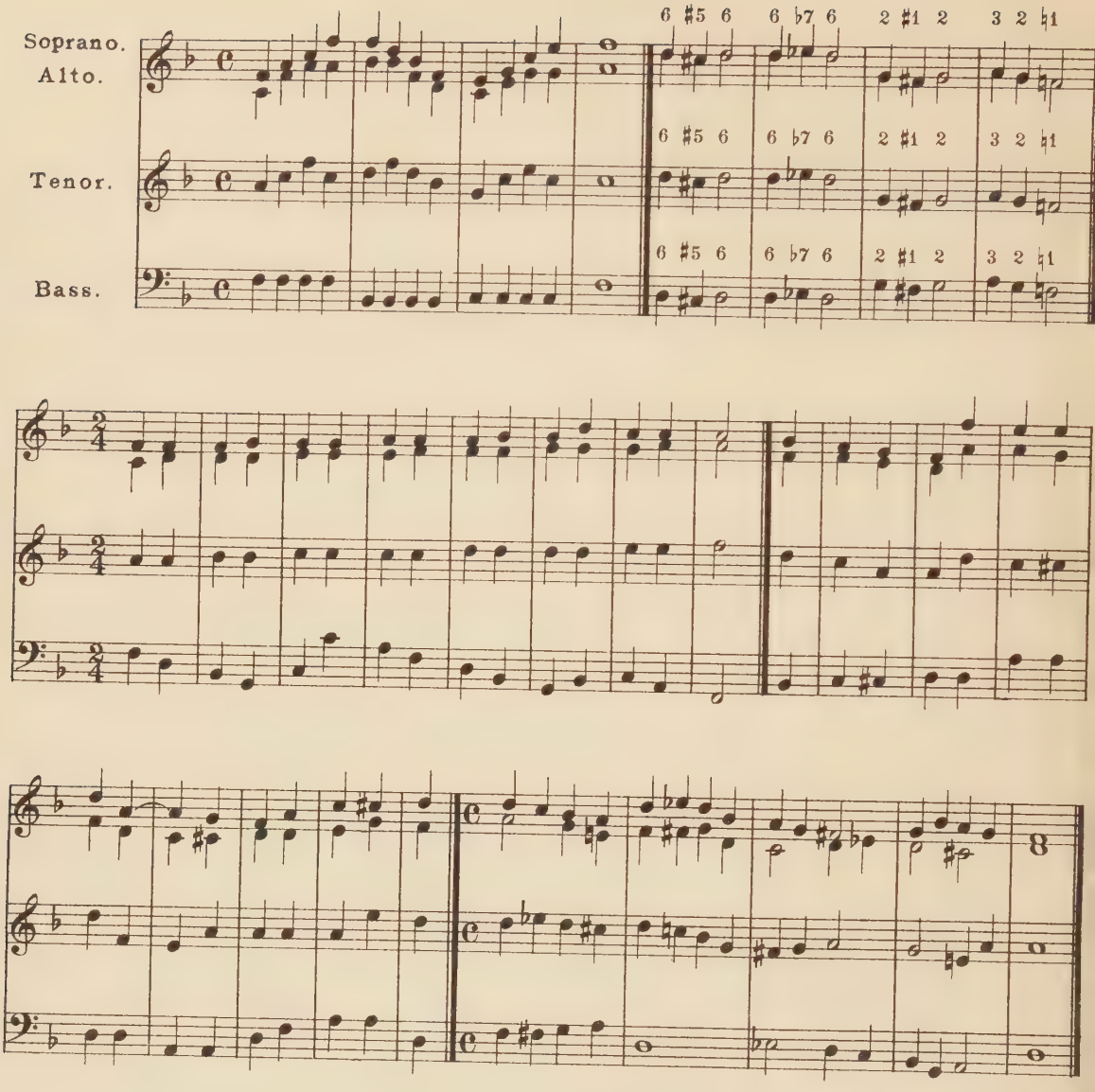
1.

Blessed Song.

Old Hymn.


Soprano.
Alto.
Tenor.
Bass.
mf
1. Blessed song, 'tis thee we cher-ish In our hearts for ev - er-more;
Hope and com-fort nev - er per-ish Where thy gen - tle pin-ions soar.
2. Blessed song, thy voice ex-press-es All our feel - ing's se - cret lore,
Grief's com-plaint and love's ca-ress - es, All the things our hearts a - dore.

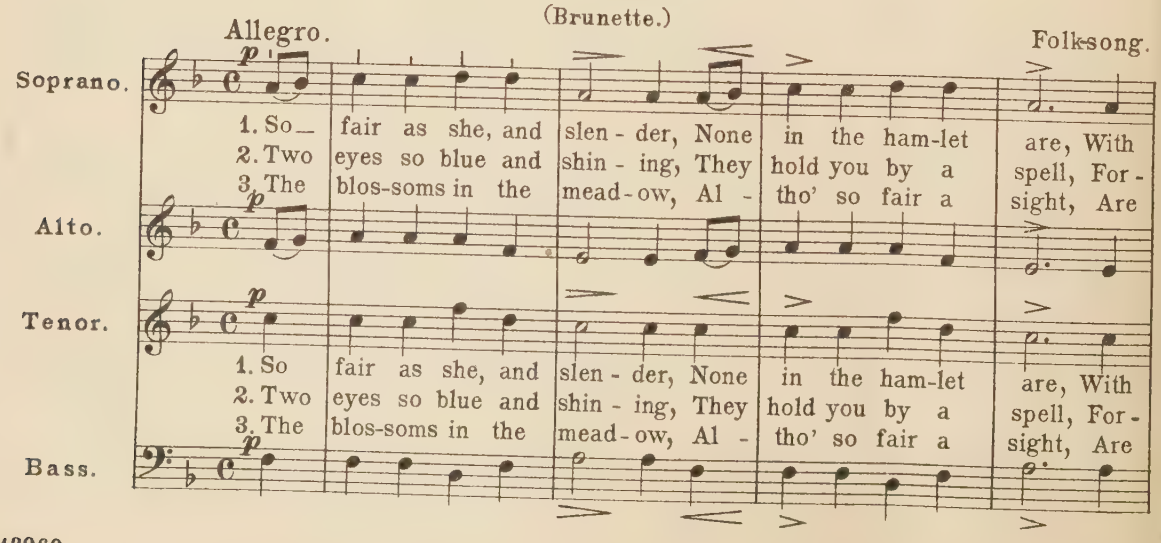
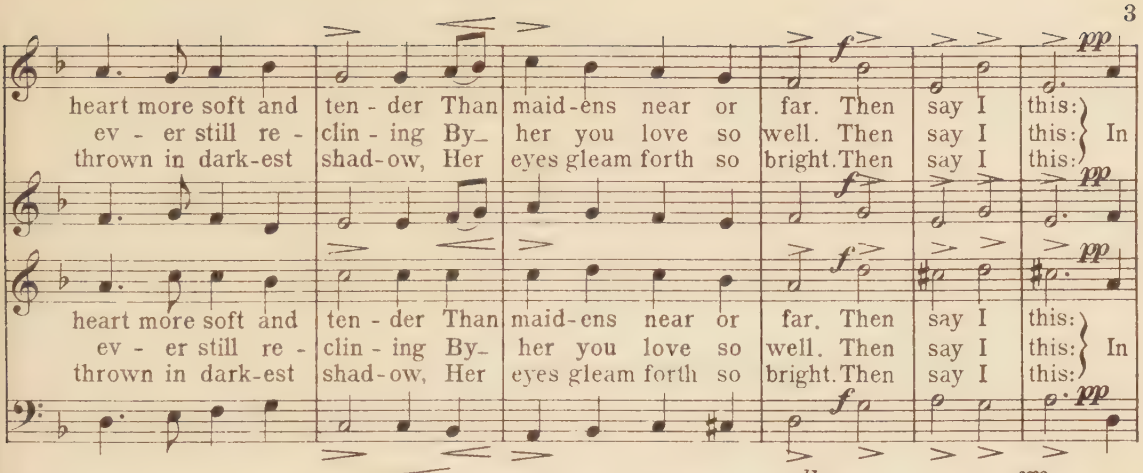

p
mf
f
1-2. Come and help us, come and cheer us, On our souls thy bless-ings pour.
1-2. Come and help us, come and cheer us, On our souls thy bless-ings pour.

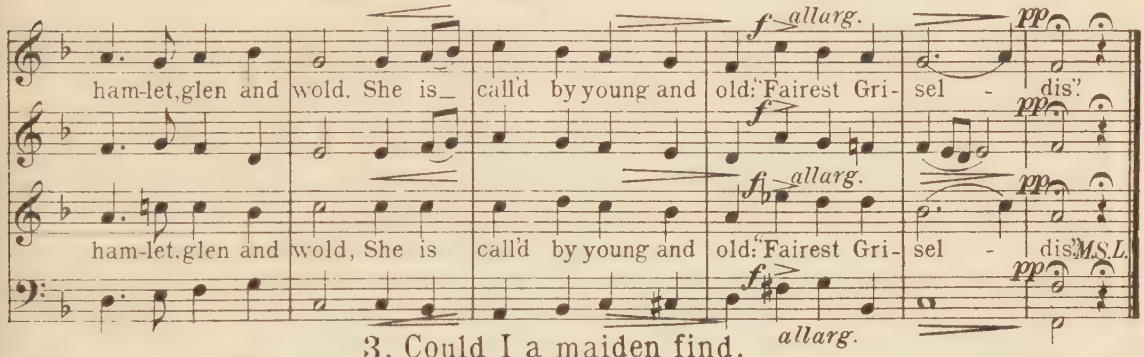
2.



Fairest Griseldis.

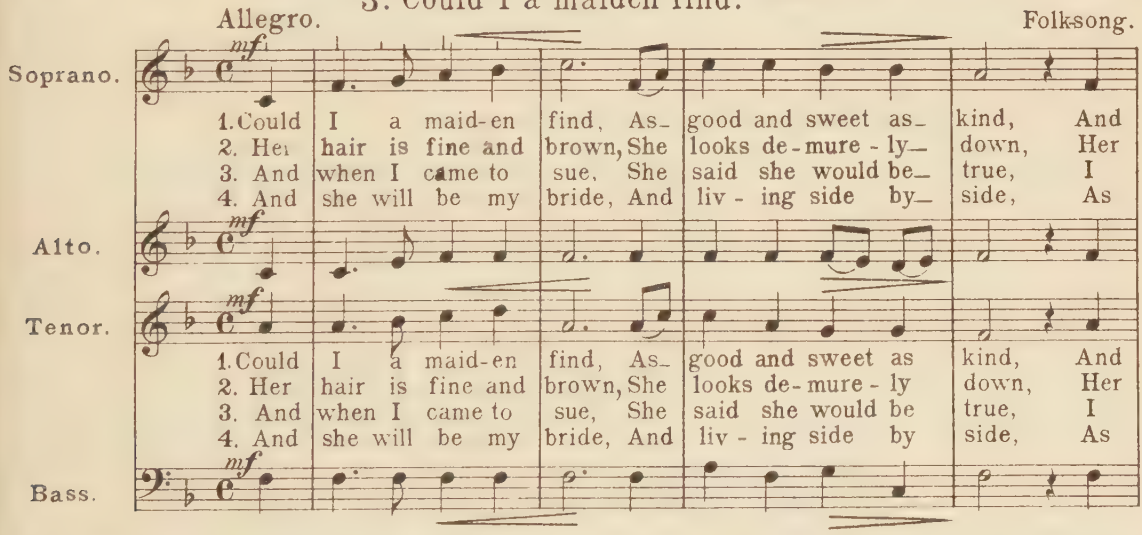
(Brunette.)

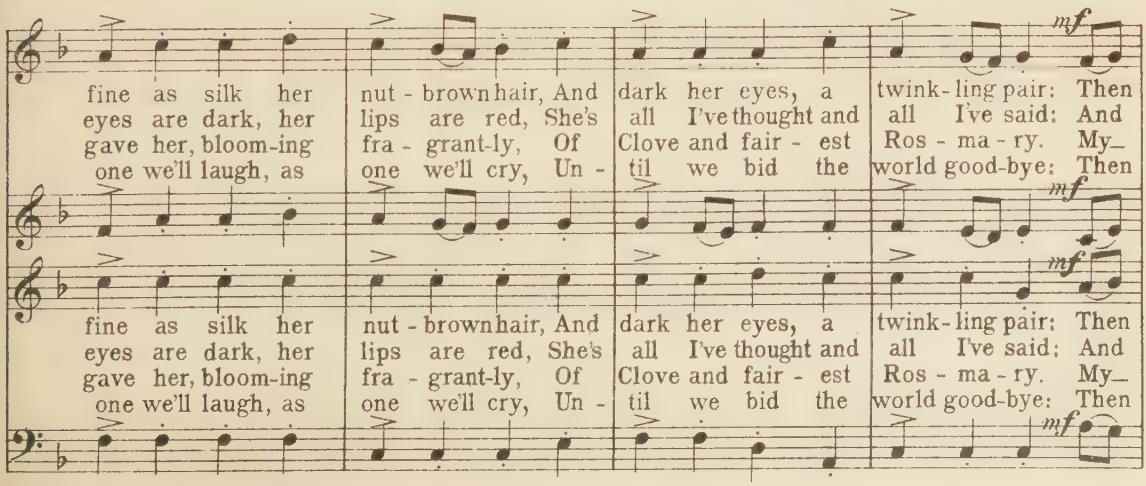
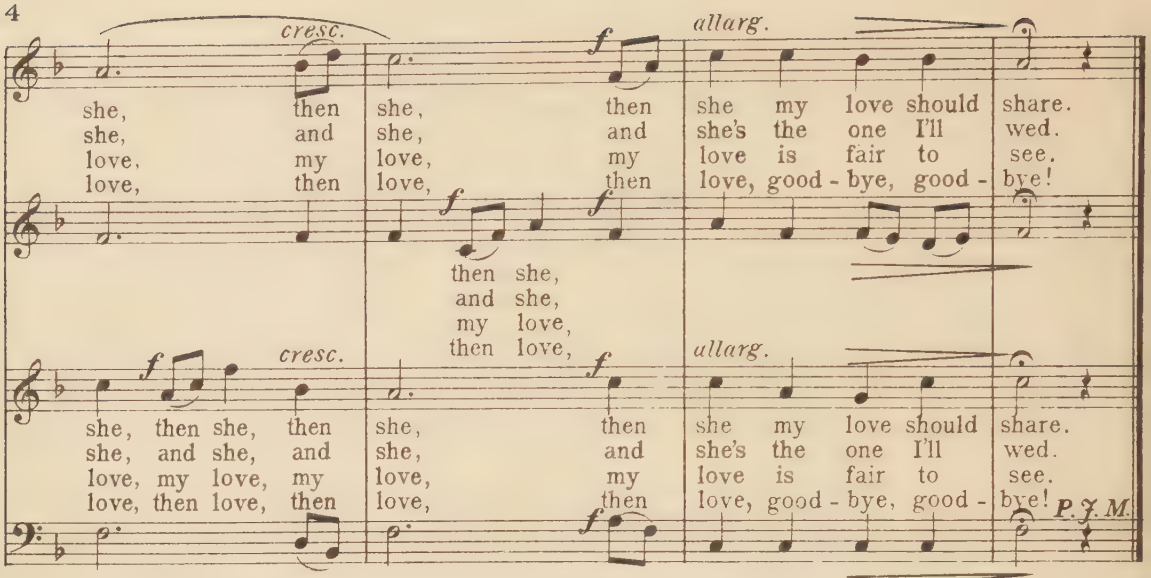

Allegro.
Folk-song.
Soprano.
Alto.
Tenor.
Bass.
1. So fair as she, and slen - der, None in the ham-let are, With
2. Two eyes so blue and shin - ing, They hold you by a spell, For -
3. The blos-soms in the mead - ow, Al - tho' so fair a sight, Are

heart more soft and ten - der Than maid-ens near or far. Then say I this:
ev - er still re - clin - ing By- her you love so well. Then say I this: In
thrown in dark-est shad-ow, Her eyes gleam forth so bright. Then say I this:
heart more soft and ten - der Than maid-ens near or far. Then say I this:
ev - er still re - clin - ing By- her you love so well. Then say I this: In
thrown in dark-est shad-ow, Her eyes gleam forth so bright. Then say I this:


ham-let, glen and wold, She is- call'd by young and old: "Fairest Gri- sel - dis".
allarg.
ham-let, glen and wold, She is call'd by young and old: "Fairest Gri- sel - dis".
M.S.L.
allarg.

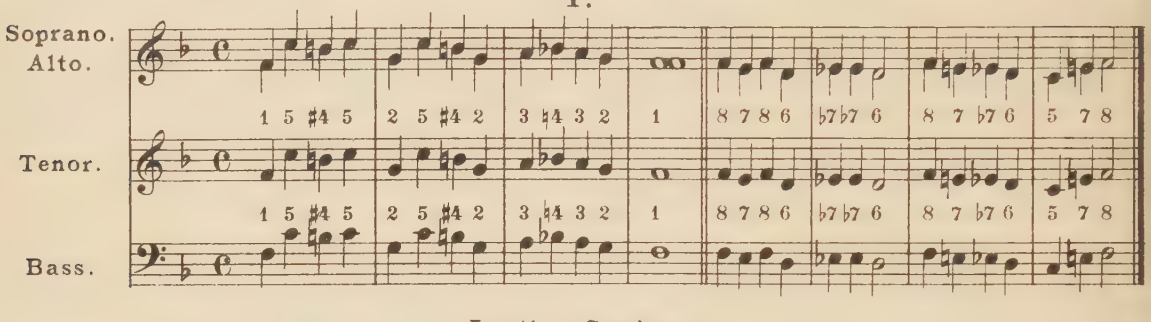
3. Could I a maiden find.

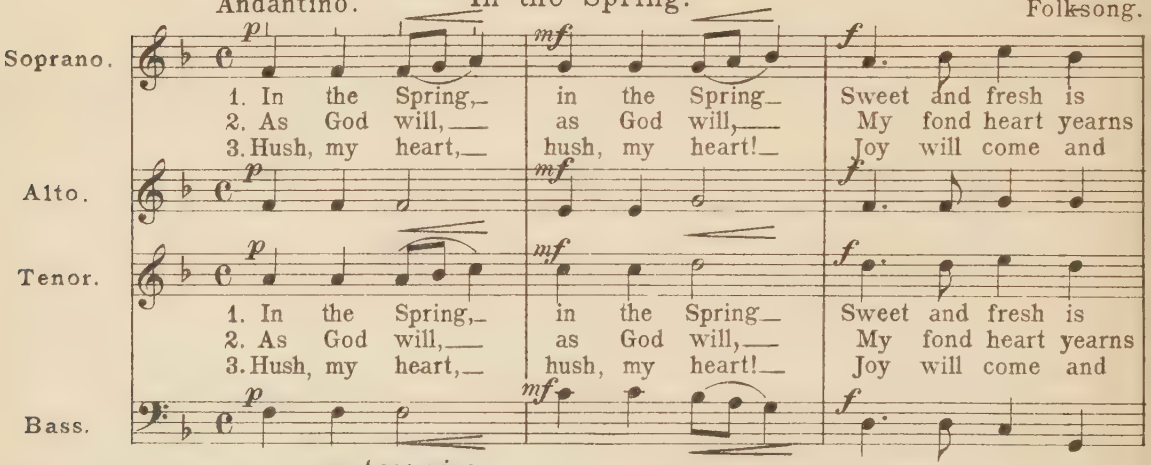
Allegro. Folksong.

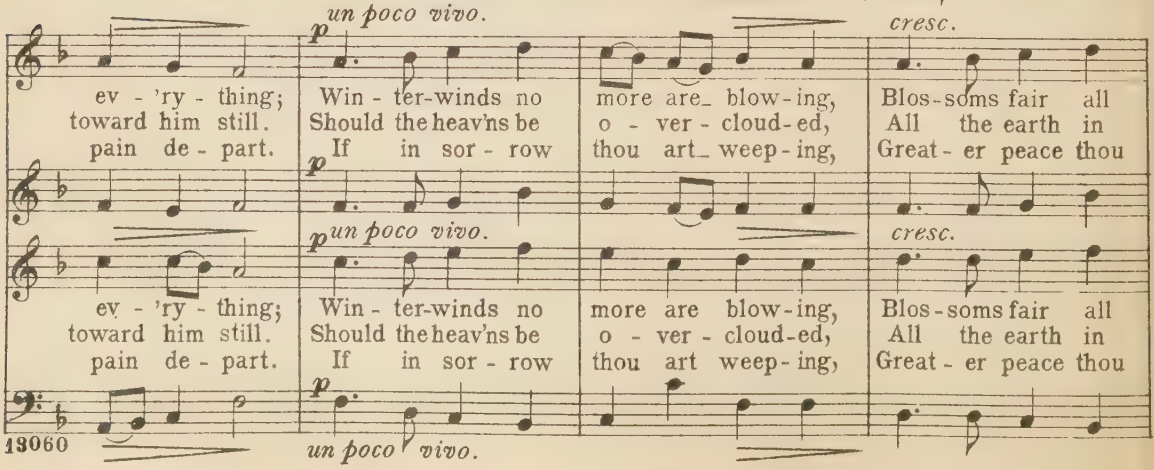
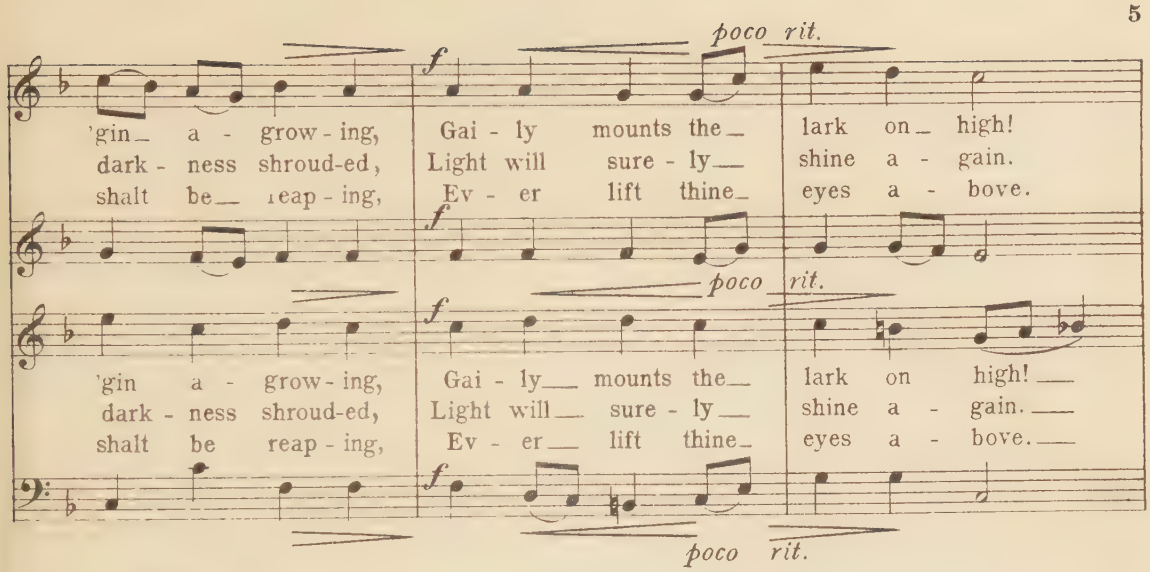
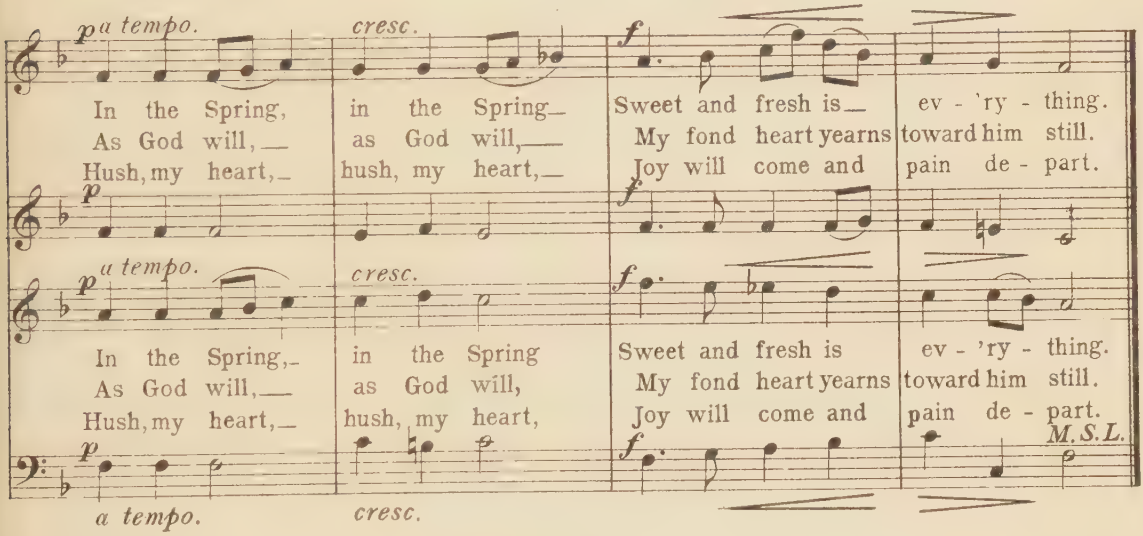

Soprano.
1. Could I a maid-en find, As- good and sweet as- kind, And
2. Her hair is fine and brown, She looks de-mure - ly- down, Her
3. And when I came to sue, She said she would be- true, I
4. And she will be my bride, And liv - ing side by- side, As
Alto.
Tenor.
1. Could I a maid-en find, As- good and sweet as kind, And
2. Her hair is fine and brown, She looks de-mure - ly down, Her
3. And when I came to sue, She said she would be true, I
4. And she will be my bride, And liv - ing side by side, As
Bass.


fine as silk her nut - brown hair, And dark her eyes, a twink-ling pair: Then
eyes are dark, her lips are red, She's all I've thought and all I've said: And
gave her, bloom-ing fra - grant-ly, Of Clove and fair - est Ros - ma - ry. My-
one we'll laugh, as one we'll cry, Un - til we bid the world good-bye: Then
fine as silk her nut - brown hair, And dark her eyes, a twink-ling pair: Then
eyes are dark, her lips are red, She's all I've thought and all I've said: And
gave her, bloom-ing fra - grant-ly, Of Clove and fair - est Ros - ma - ry. My-
one we'll laugh, as one we'll cry, Un - til we bid the world good-bye: Then

cresc.
f
allarg.
she, then she, then she my love should share.
she, and she, and she's the one I'll wed.
love, my love, my love is fair to see.
love, then love, then love, good - bye, good - bye!
then she,
and she,
my love,
then love,
P. J. M.

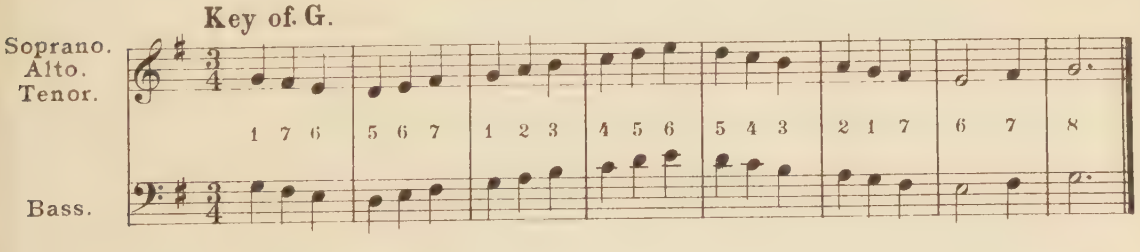
4.

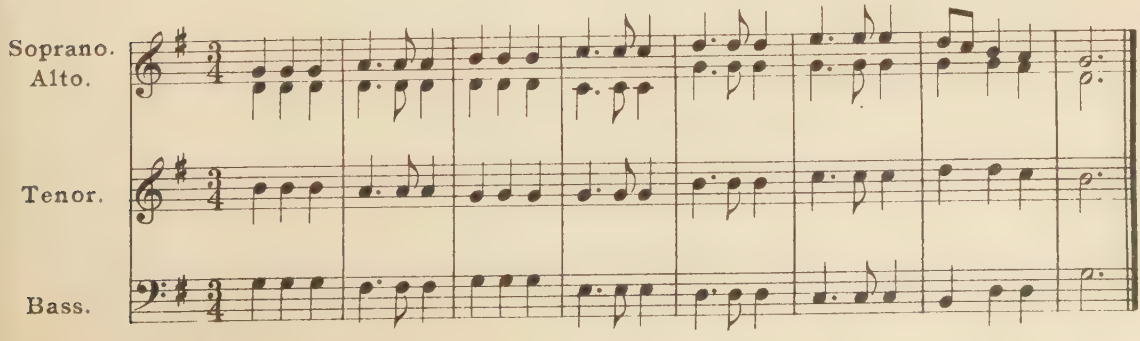


Andantino. **In the Spring.** Folk-song.

Soprano.
Alto.
Tenor.
Bass.
1. In the Spring, in the Spring Sweet and fresh is
2. As God will, as God will, My fond heart yearns
3. Hush, my heart, hush, my heart! Joy will come and

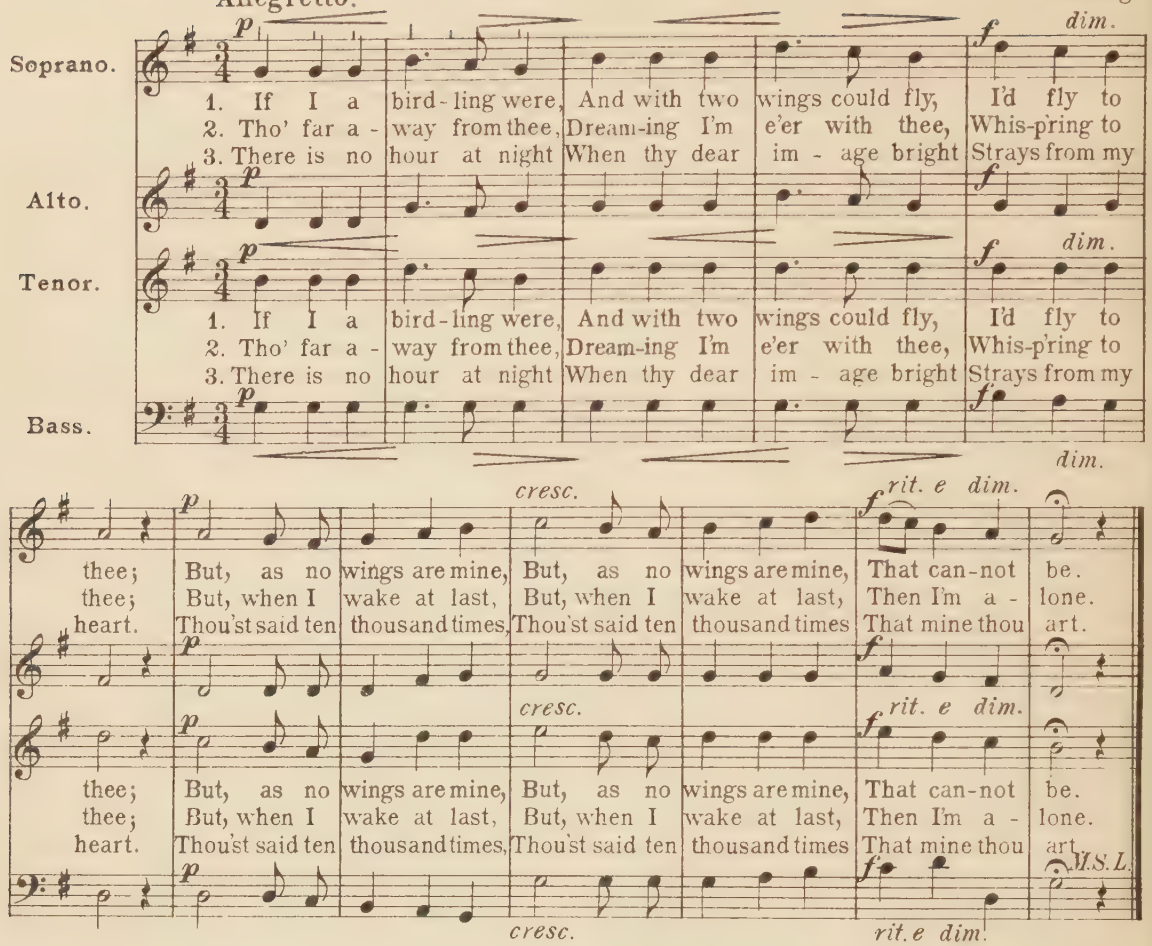

un poco vivo.
cresc.
ev - 'ry - thing; Win - ter-winds no more are blow-ing, Blos-soms fair all
toward him still. Should the heav'ns be o - ver - cloud-ed, All the earth in
pain de - part. If in sor - row thou art weep-ing, Great - er peace thou

poco rit.
'gin a - grow - ing, Gai - ly mounts the lark on high!
dark - ness shroud-ed, Light will sure - ly shine a - gain.
shalt be reap - ing, Ev - er lift thine eyes a - bove.
poco rit.
'gin a - grow - ing, Gai - ly mounts the lark on high!
dark - ness shroud-ed, Light will sure - ly shine a - gain.
shalt be reap - ing, Ev - er lift thine eyes a - bove.
poco rit.

a tempo. cresc.
In the Spring, in the Spring Sweet and fresh is ev - 'ry - thing.
As God will, as God will, My fond heart yearns toward him still.
Hush, my heart, hush, my heart, Joy will come and pain de - part.
a tempo. cresc.
In the Spring, in the Spring Sweet and fresh is ev - 'ry - thing.
As God will, as God will, My fond heart yearns toward him still.
Hush, my heart, hush, my heart, Joy will come and pain de - part.
M.S.L.
a tempo. cresc.

5.

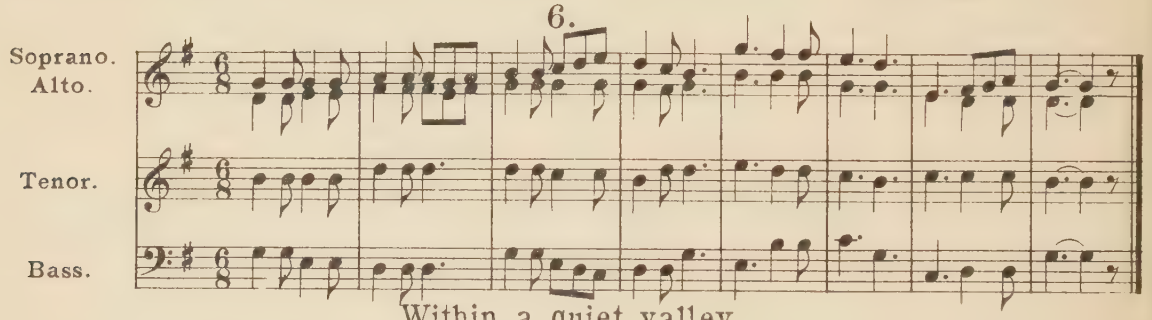

Key of G.
Soprano.
Alto.
Tenor.
1 7 6 5 6 7 1 2 3 4 5 6 5 4 3 2 1 7 6 7 8
Bass.


Soprano.
Alto.
Tenor.
Bass.

The Flight of Love.

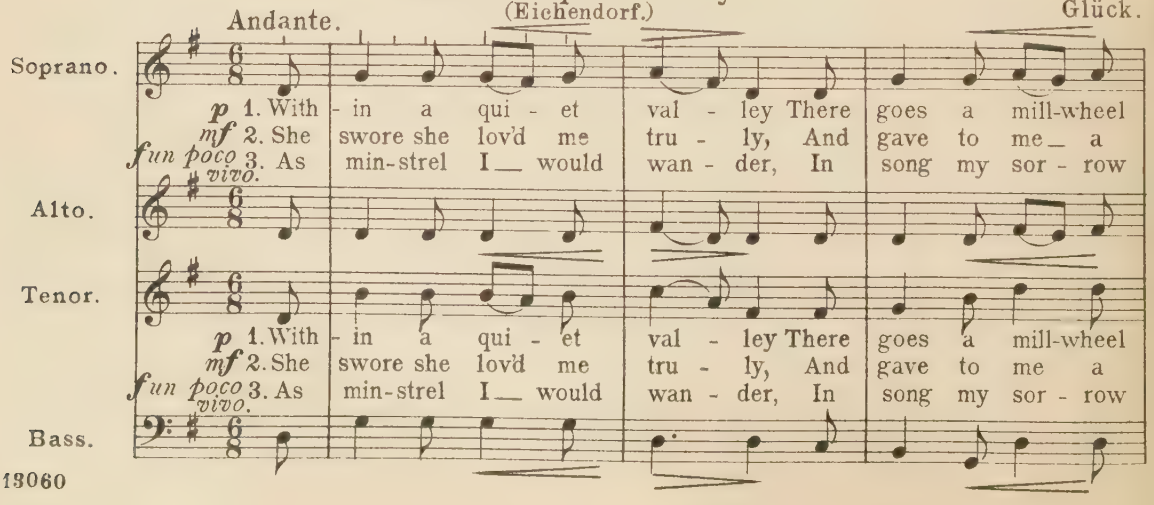
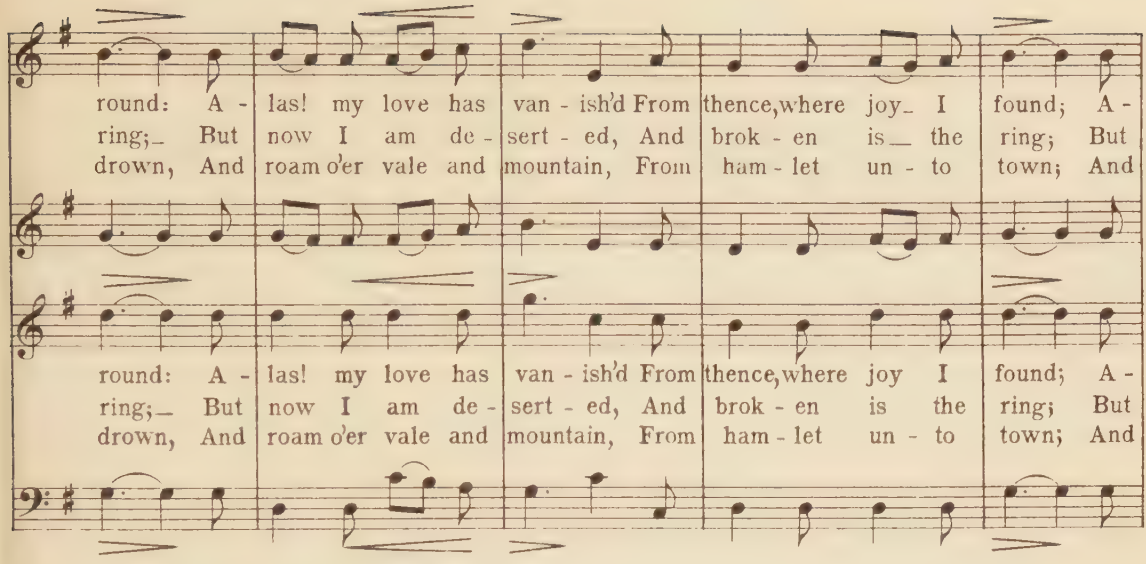
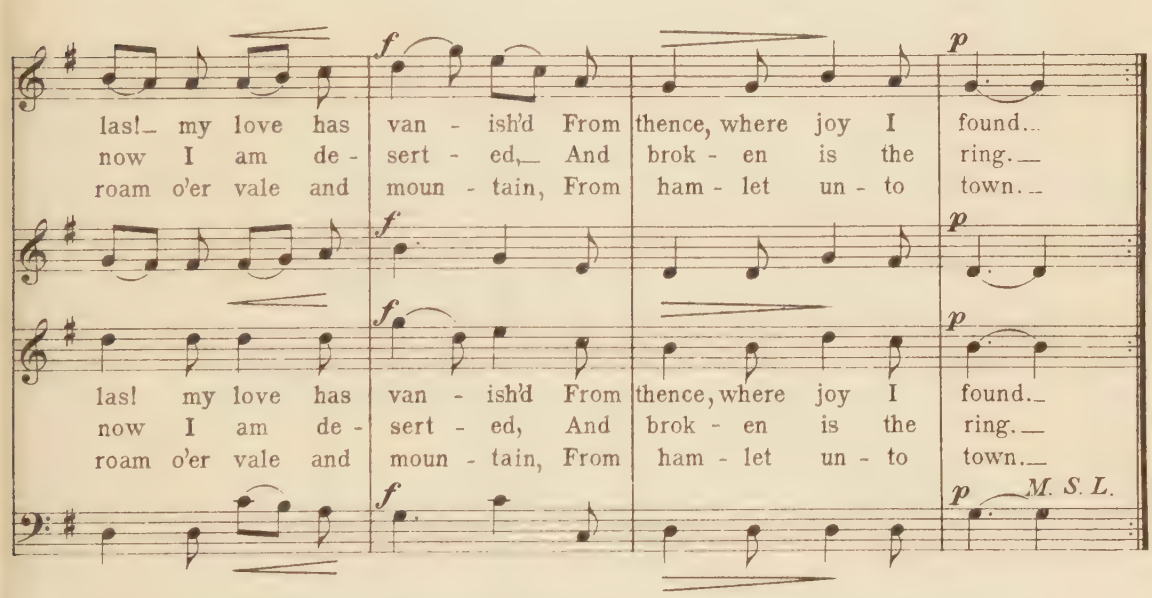
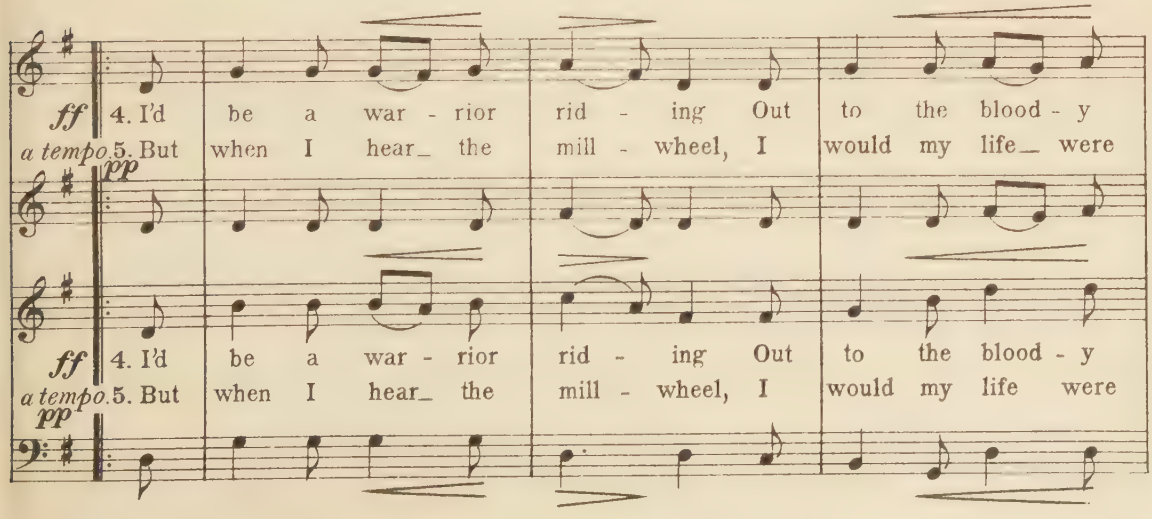
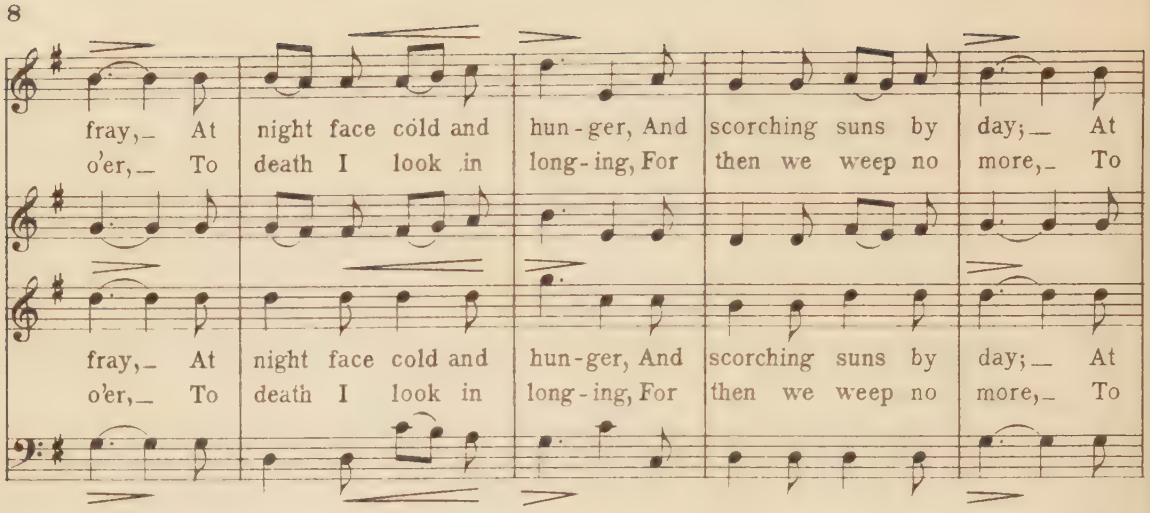
Allegretto. Folk-song.

Soprano.
Alto.
Tenor.
Bass.
1. If I a bird-ling were, And with two wings could fly, I'd fly to
2. Tho' far a-way from thee, Dream-ing I'm e'er with thee, Whis-p'ring to
3. There is no hour at night When thy dear im-age bright Strays from my
thee; But, as no wings are mine, But, as no wings are mine, That can-not be.
thee; But, when I wake at last, But, when I wake at last, Then I'm a-lone.
heart. Thou'st said ten thousand times, Thou'st said ten thousand times That mine thou art.
M.S.L.

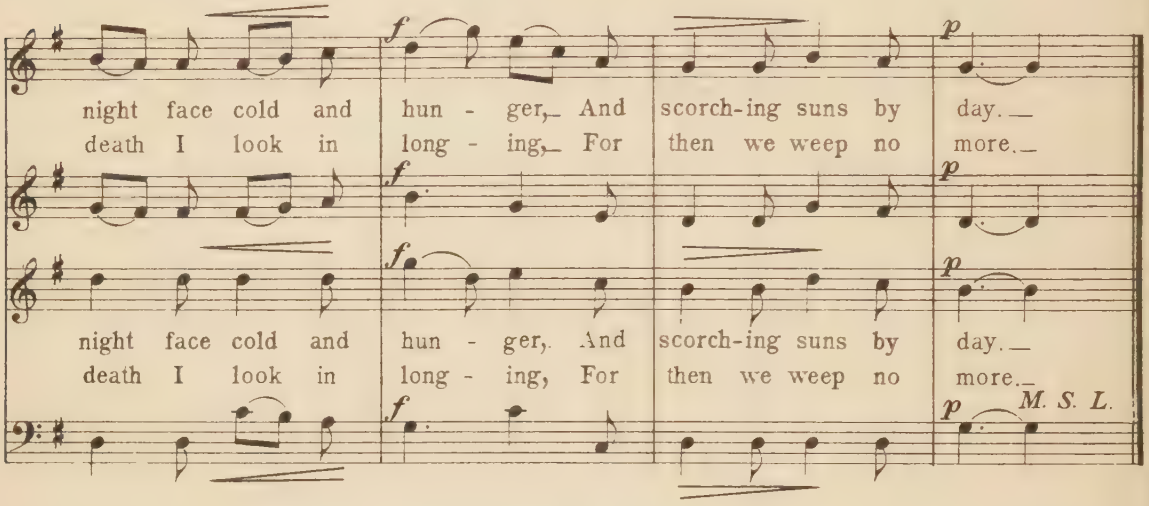
6.



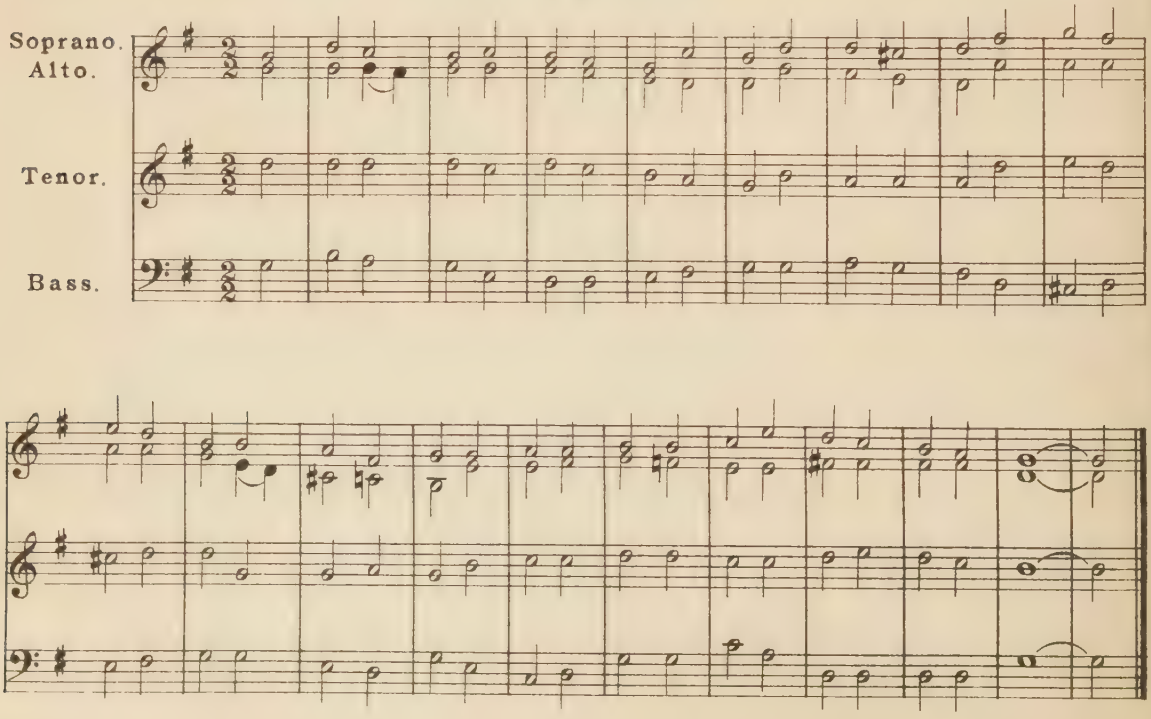
Within a quiet valley.

Andante. (Eichendorf.) Glück.


Soprano.
Alto.
Tenor.
Bass.
1. With-in a qui-et val-ley There goes a mill-wheel
2. She swore she lov'd me tru-ly, And gave to me a
3. As min-strel I would wan-der, In song my sor-row

round: A - las! my love has van - ish'd From thence, where joy I found; A -
ring; But now I am de - sert - ed, And brok - en is the ring; But
drown, And roam o'er vale and mountain, From ham - let un - to town; And
round: A - las! my love has van - ish'd From thence, where joy I found; A -
ring; But now I am de - sert - ed, And brok - en is the ring; But
drown, And roam o'er vale and mountain, From ham - let un - to town; And

las! my love has van - ish'd From thence, where joy I found.
now I am de - sert - ed, And brok - en is the ring.
roam o'er vale and moun - tain, From ham - let un - to town.
las! my love has van - ish'd From thence, where joy I found.
now I am de - sert - ed, And brok - en is the ring.
roam o'er vale and moun - tain, From ham - let un - to town.
M. S. L.

ff 4. I'd be a war - rior rid - ing Out to the blood - y
a tempo. 5. But when I hear the mill - wheel, I would my life were
pp
ff 4. I'd be a war - rior rid - ing Out to the blood - y
a tempo. 5. But when I hear the mill - wheel, I would my life were
pp

fray,_ At night face cold and hun-ger, And scorching suns by day;_ At
o'er,_ To death I look in long-ing, For then we weep no more,_ To
fray,_ At night face cold and hun-ger, And scorching suns by day;_ At
o'er,_ To death I look in long-ing, For then we weep no more,_ To

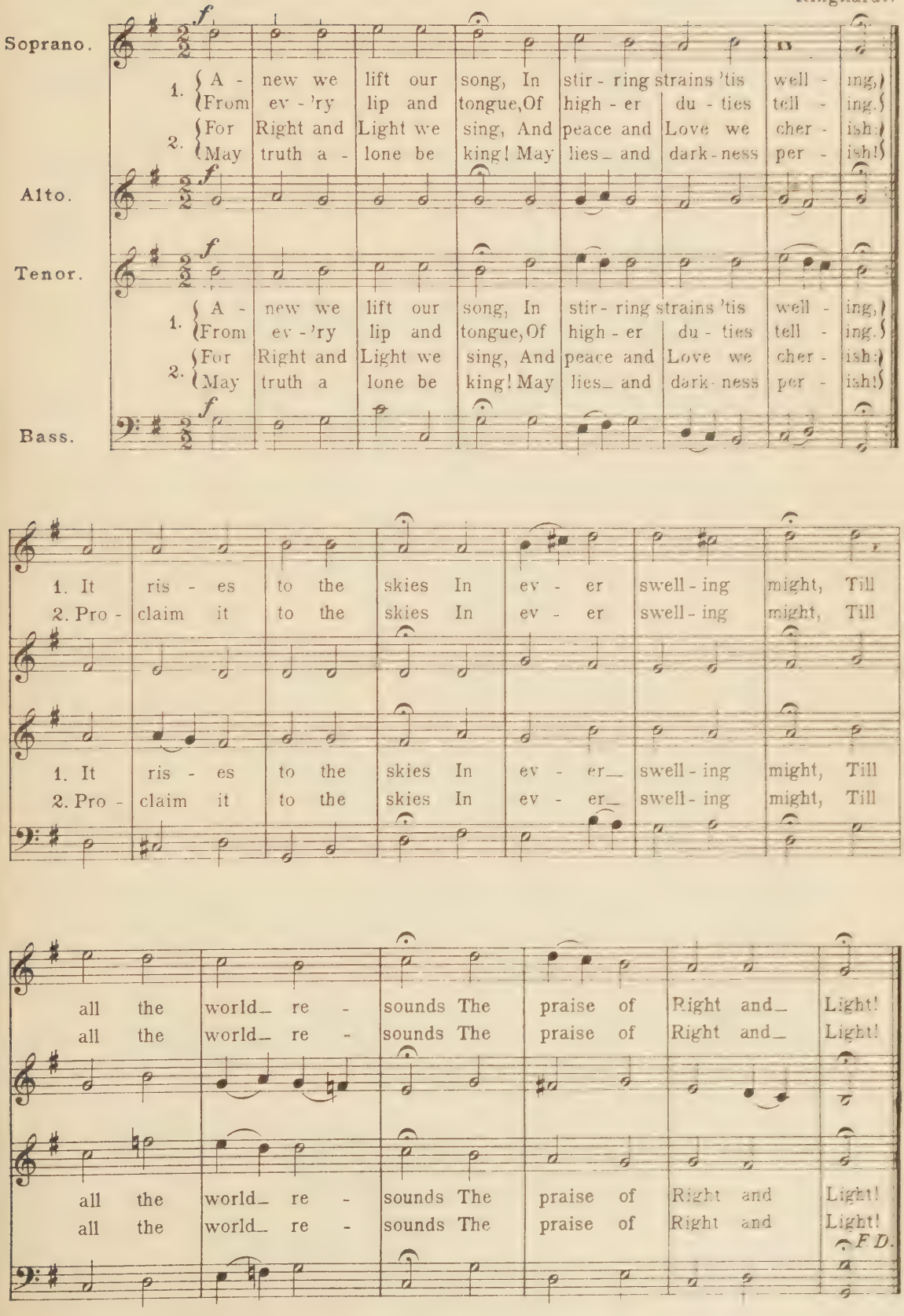

night face cold and hun - ger,_ And scorch-ing suns by day._
death I look in long - ing,_ For then we weep no more._
night face cold and hun - ger, And scorch-ing suns by day._
death I look in long - ing, For then we weep no more._
M. S. L.

7.


Soprano.
Alto.
Tenor.
Bass.

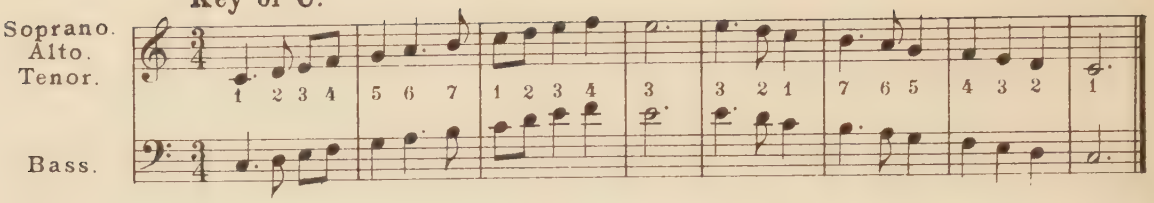
Anew we lift our song.

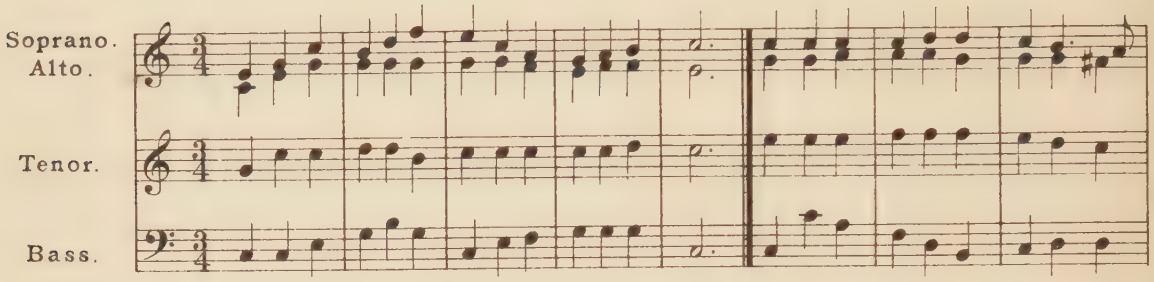
Ringhardt.

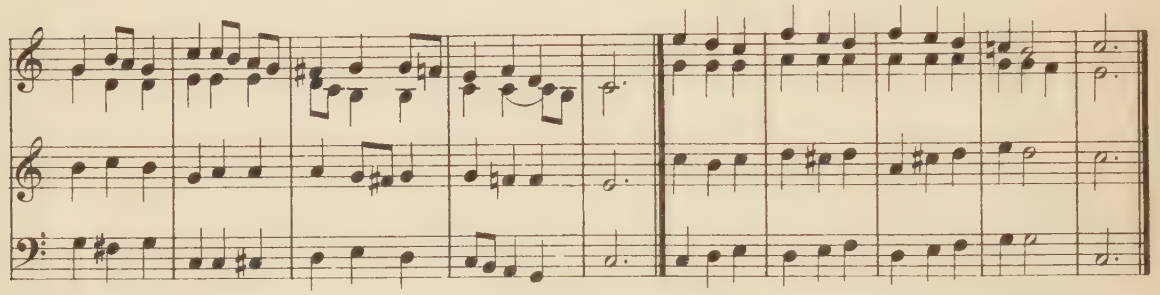

Soprano.
Alto.
Tenor.
Bass.
f
1. A - new we lift our song, In stir - ring strains 'tis well - ing,
From ev - 'ry lip and tongue, Of high - er du - ties tell - ing.
2. For Right and Light we sing, And peace and Love we cher - ish:
May truth a - lone be king! May lies_ and dark - ness per - ish!
1. It ris - es to the skies In ev - er swell - ing might, Till
2. Pro - claim it to the skies In ev - er swell - ing might, Till
all the world_ re - sounds The praise of Right and_ Light!
F.D.

8.

Key of C.



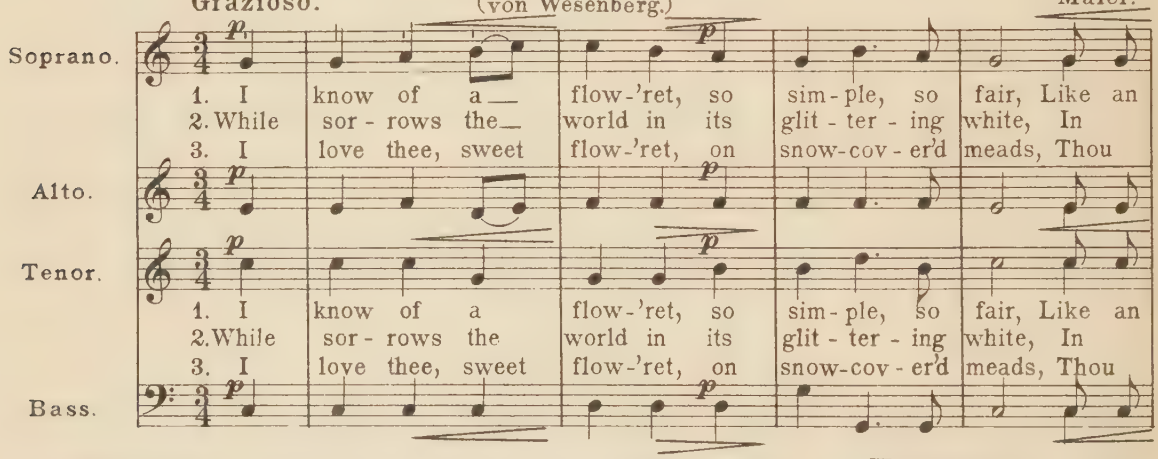
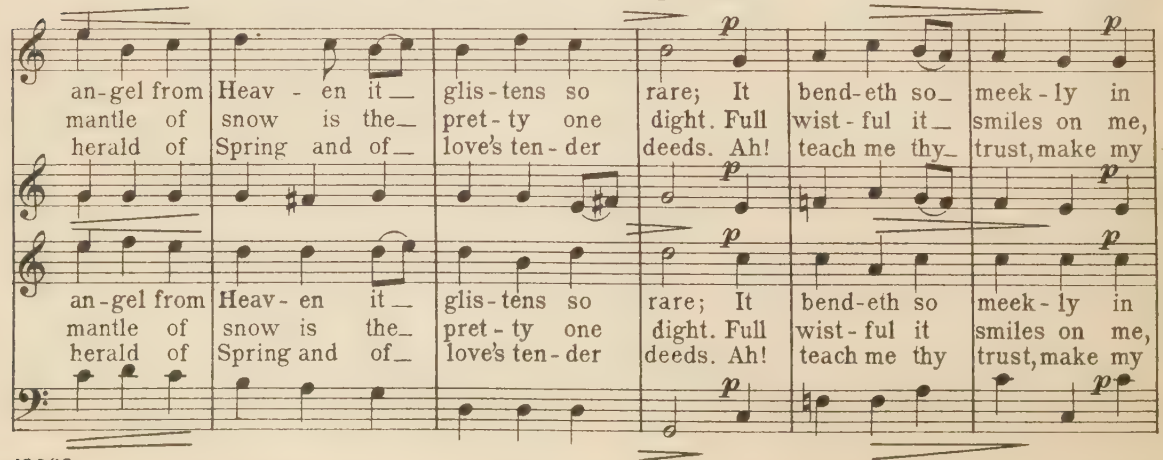


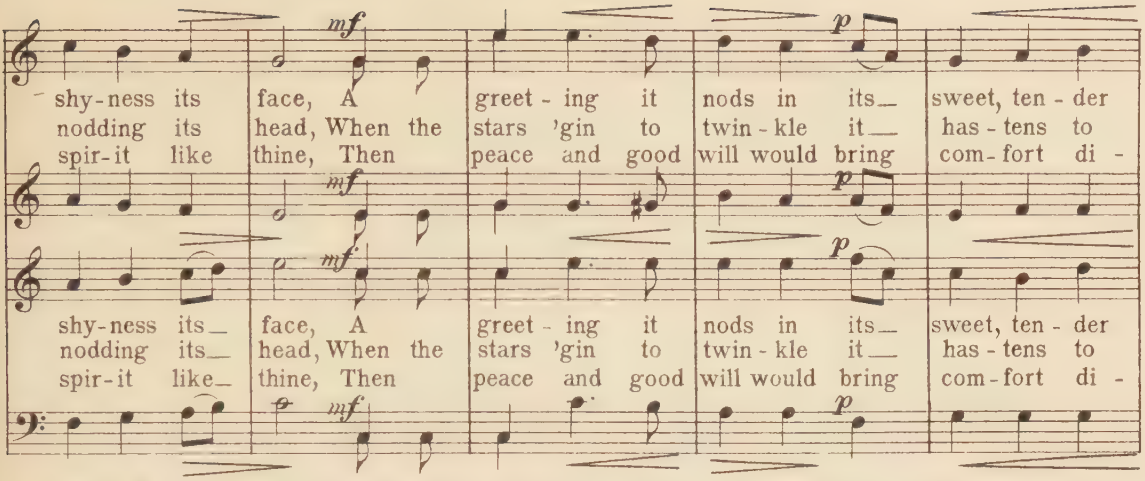


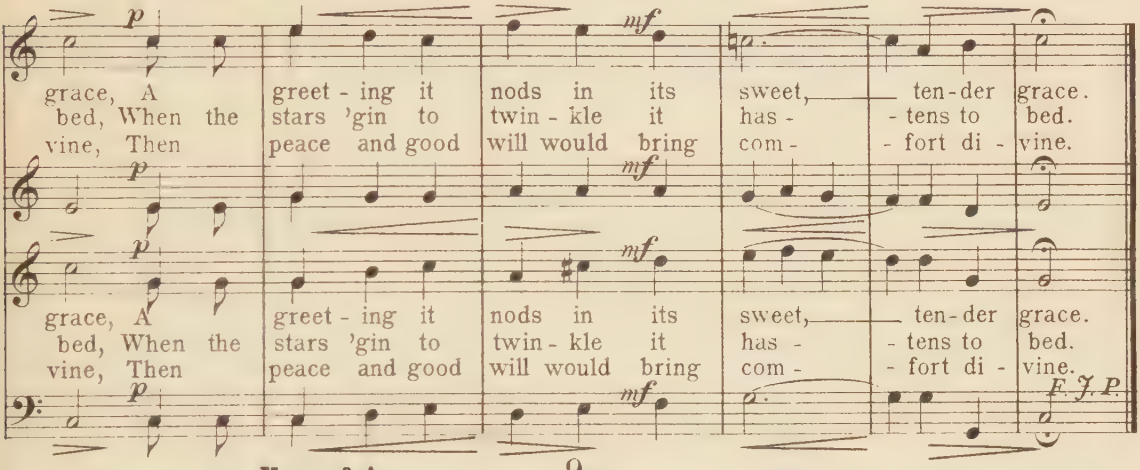
The Snowdrop.

(von Wesenberg.)

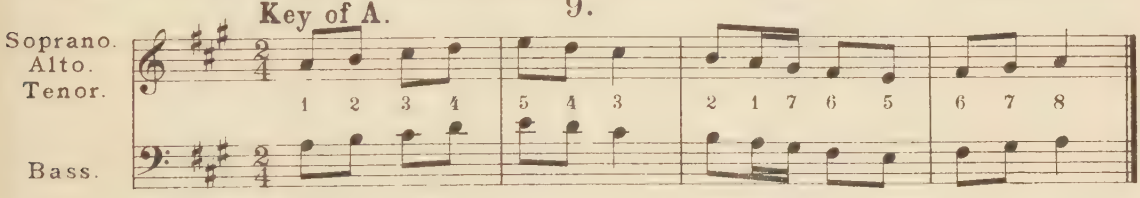
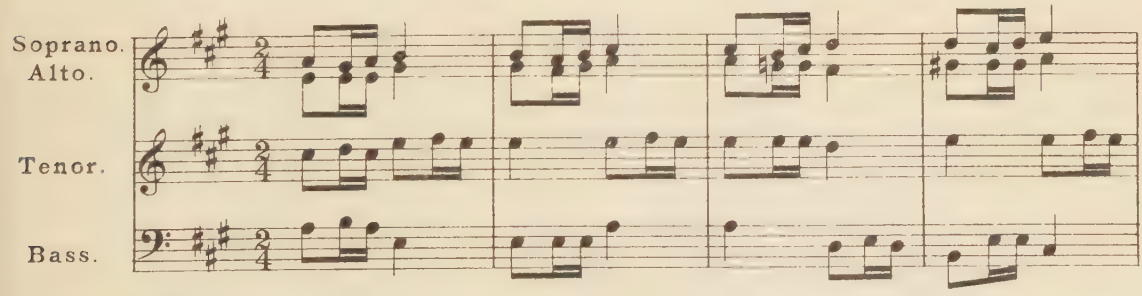
Grazioso.

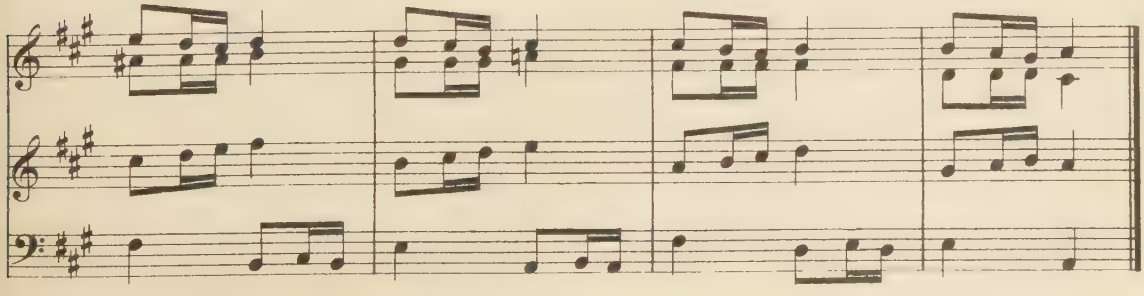
Maier.

Soprano.
Alto.
Tenor.
Bass.
1. I know of a flow-'ret, so sim-ple, so fair, Like an
2. While sor-rows the world in its glit-ter-ing white, In
3. I love thee, sweet flow-'ret, on snow-cov-er'd meads, Thou

an-gel from Heav-en it glis-tens so rare; It bend-eth so meek-ly in
mantle of snow is the pret-ty one dight. Full wist-ful it smiles on me,
herald of Spring and of love's ten-der deeds. Ah! teach me thy trust, make my
an-gel from Heav-en it glis-tens so rare; It bend-eth so meek-ly in
mantle of snow is the pret-ty one dight. Full wist-ful it smiles on me,
herald of Spring and of love's ten-der deeds. Ah! teach me thy trust, make my


shy-ness its face, A greet-ing it nods in its sweet, ten-der
nodding its head, When the stars 'gin to twin-kle it has-tens to
spir-it like thine, Then peace and good will would bring com-fort di-
shy-ness its face, A greet-ing it nods in its sweet, ten-der
nodding its head, When the stars 'gin to twin-kle it has-tens to
spir-it like thine, Then peace and good will would bring com-fort di-

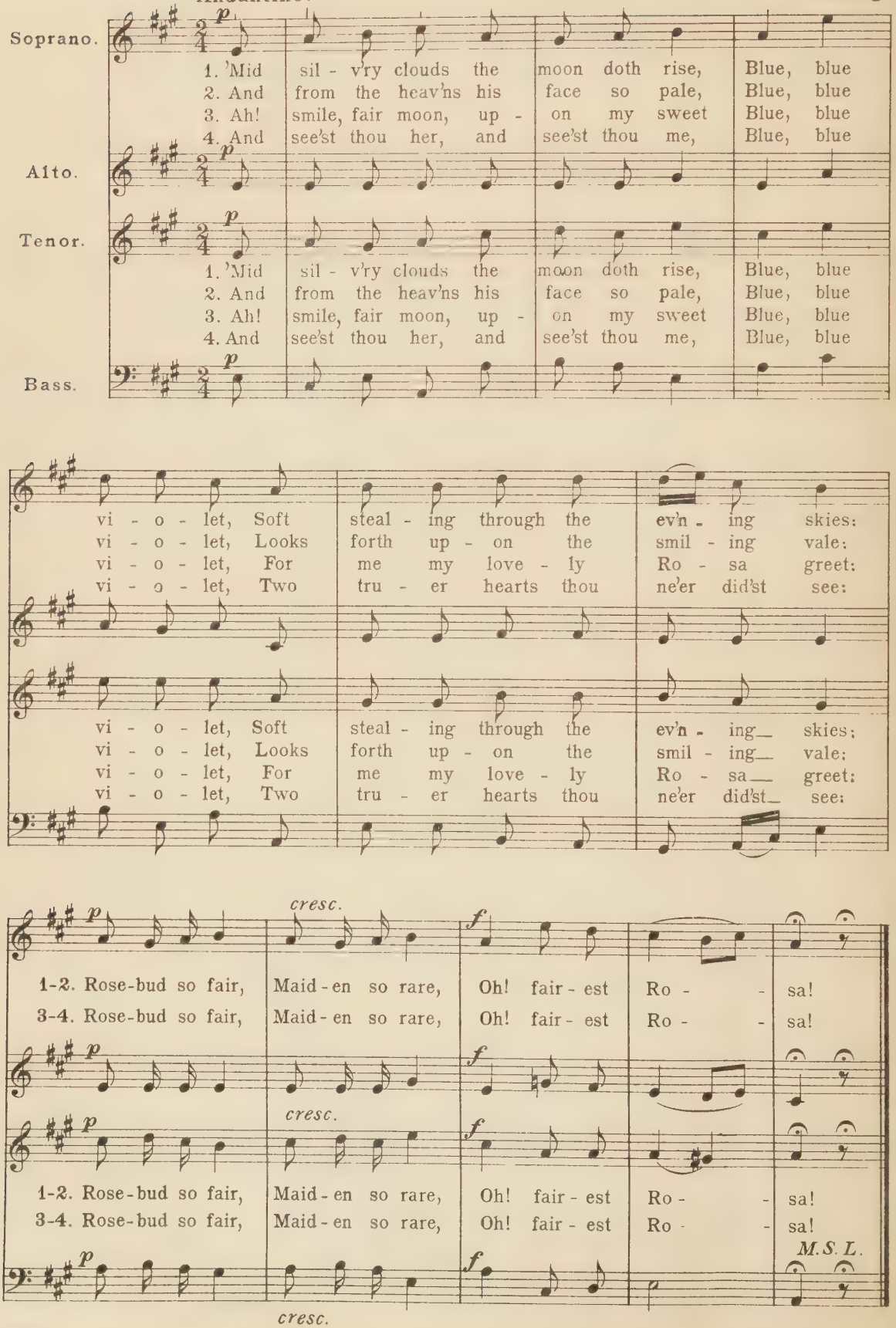

grace, A greet-ing it nods in its sweet, ten-der grace.
bed, When the stars 'gin to twin-kle it has- -tens to bed.
vine, Then peace and good will would bring com- -fort di- vine.
grace, A greet-ing it nods in its sweet, ten-der grace.
bed, When the stars 'gin to twin-kle it has- -tens to bed.
vine, Then peace and good will would bring com- -fort di- vine.
F. J. P.

Key of A. 9.


Soprano.
Alto.
Tenor.
Bass.
1 2 3 4 5 4 3 2 1 7 6 5 6 7 8

Soprano.
Alto.
Tenor.
Bass.

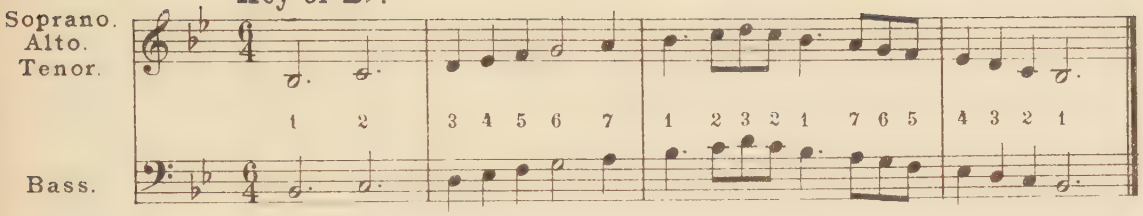


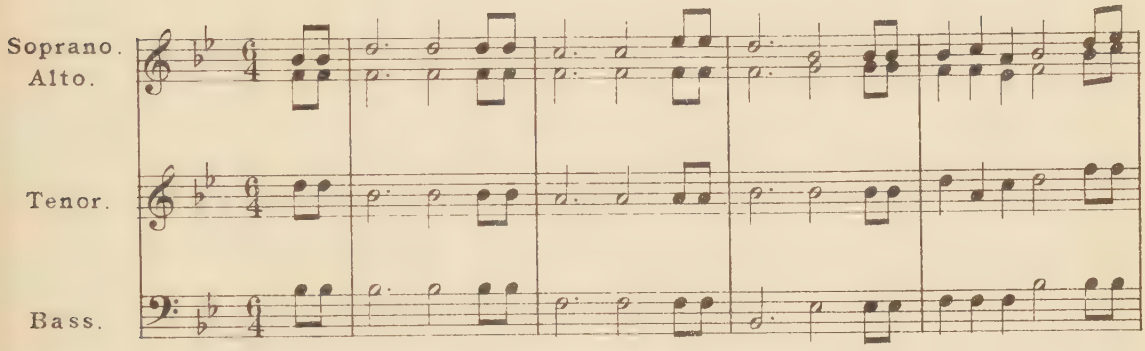
Oh! fairest Rosa.

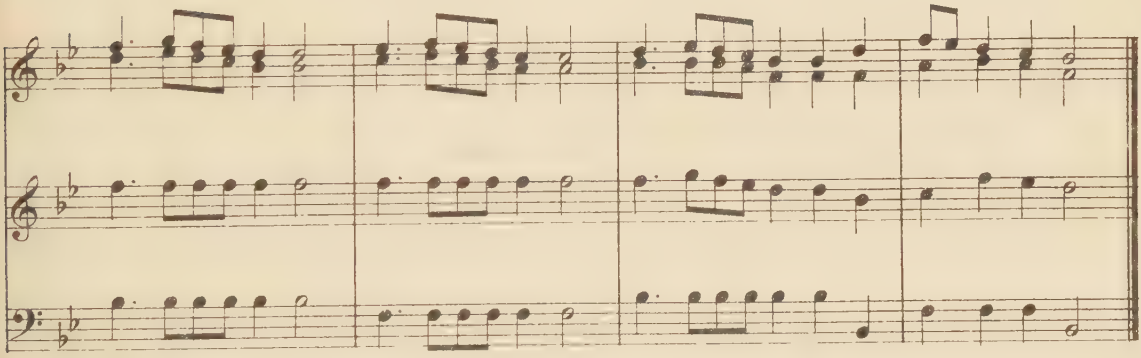
Andantino. Folksong.

Soprano.
Alto.
Tenor.
Bass.
p
1. 'Mid sil - v'ry clouds the moon doth rise, Blue, blue
2. And from the heav'ns his face so pale, Blue, blue
3. Ah! smile, fair moon, up - on my sweet Blue, blue
4. And see'st thou her, and see'st thou me, Blue, blue
vi - o - let, Soft steal - ing through the ev'n - ing skies:
vi - o - let, Looks forth up - on the smil - ing vale:
vi - o - let, For me my love - ly Ro - sa greet:
vi - o - let, Two tru - er hearts thou ne'er did'st see:
cresc.
f
1-2. Rose-bud so fair, Maid - en so rare, Oh! fair - est Ro - - sa!
3-4. Rose-bud so fair, Maid - en so rare, Oh! fair - est Ro - - sa!
M.S.L.

10.

Key of B♭.

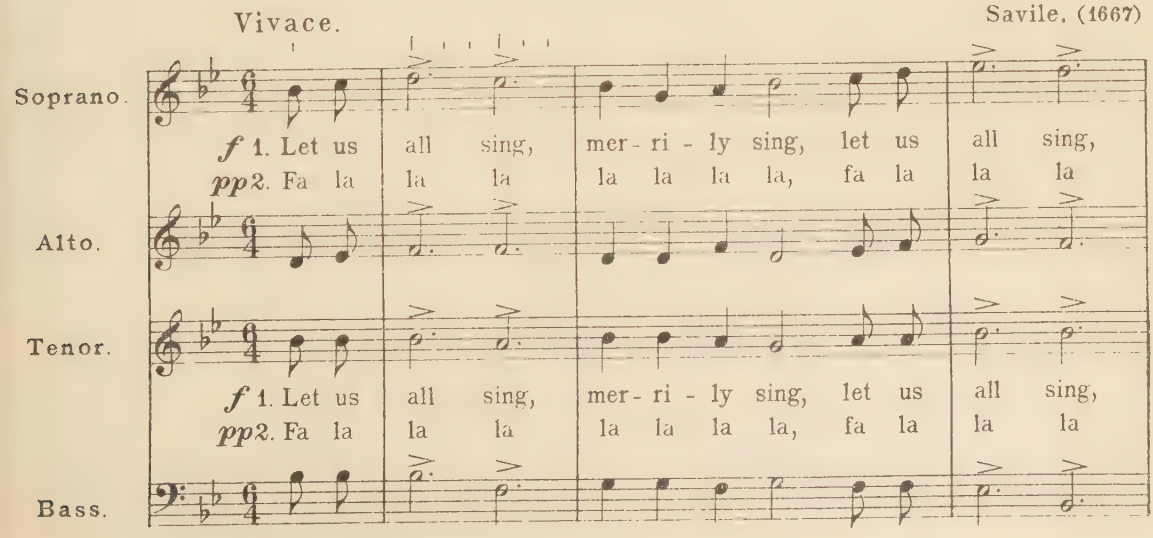
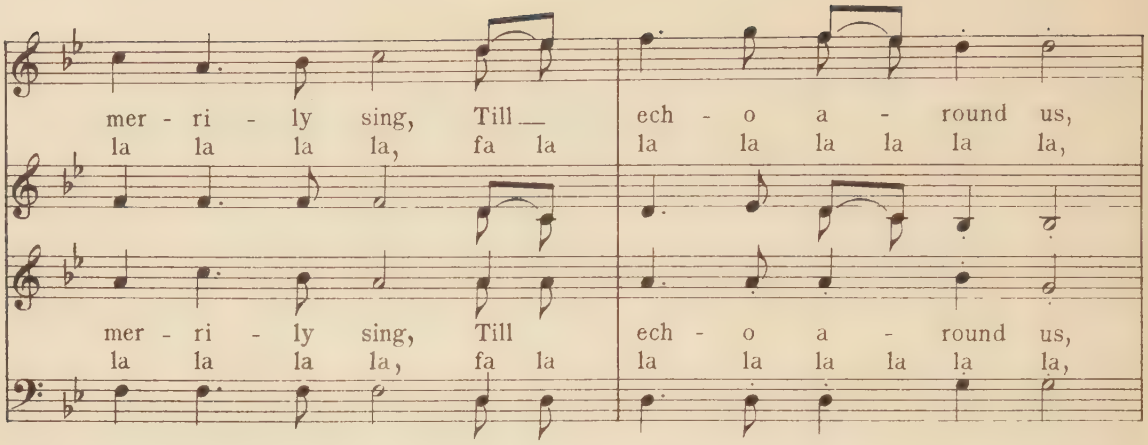
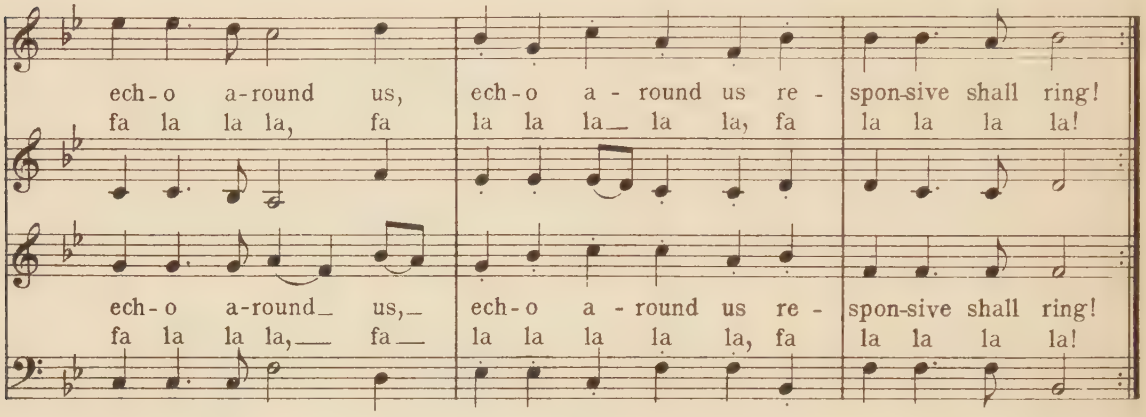




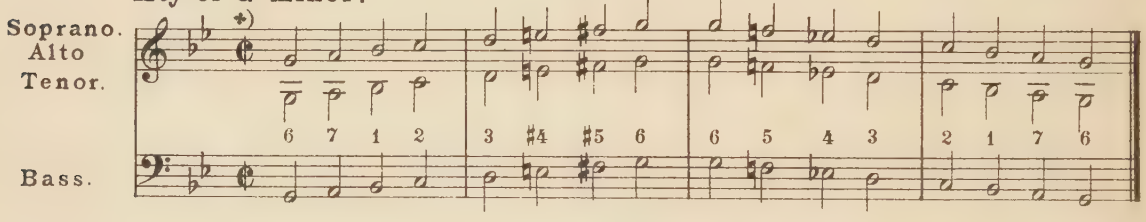


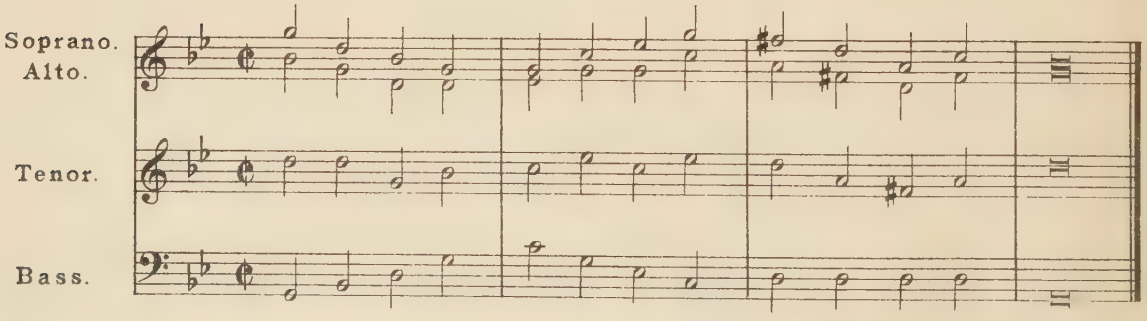
Let us sing!

Vivace. Savile. (1667)


Soprano.
Alto.
Tenor.
Bass.
f 1. Let us all sing, merri - ly sing, let us all sing,
pp 2. Fa la la la la la la la, fa la la la
f 1. Let us all sing, merri - ly sing, let us all sing,
pp 2. Fa la la la la la la la, fa la la la

mer - ri - ly sing, Till ech - o a - round us,
la la la la, fa la la la la la la la,
mer - ri - ly sing, Till ech - o a - round us,
la la la la, fa la la la la la la la,

ech-o a-round us, ech-o a - round us re - spon-sive shall ring!
fa la la la, fa la la la la la, fa la la la la!
ech-o a-round us, ech-o a - round us re - spon-sive shall ring!
fa la la la, fa la la la la la, fa la la la la!

Key of G minor. **11.**





*) Count four beats to the measure, each beat equal to a *minim;* (𝅗𝅥).

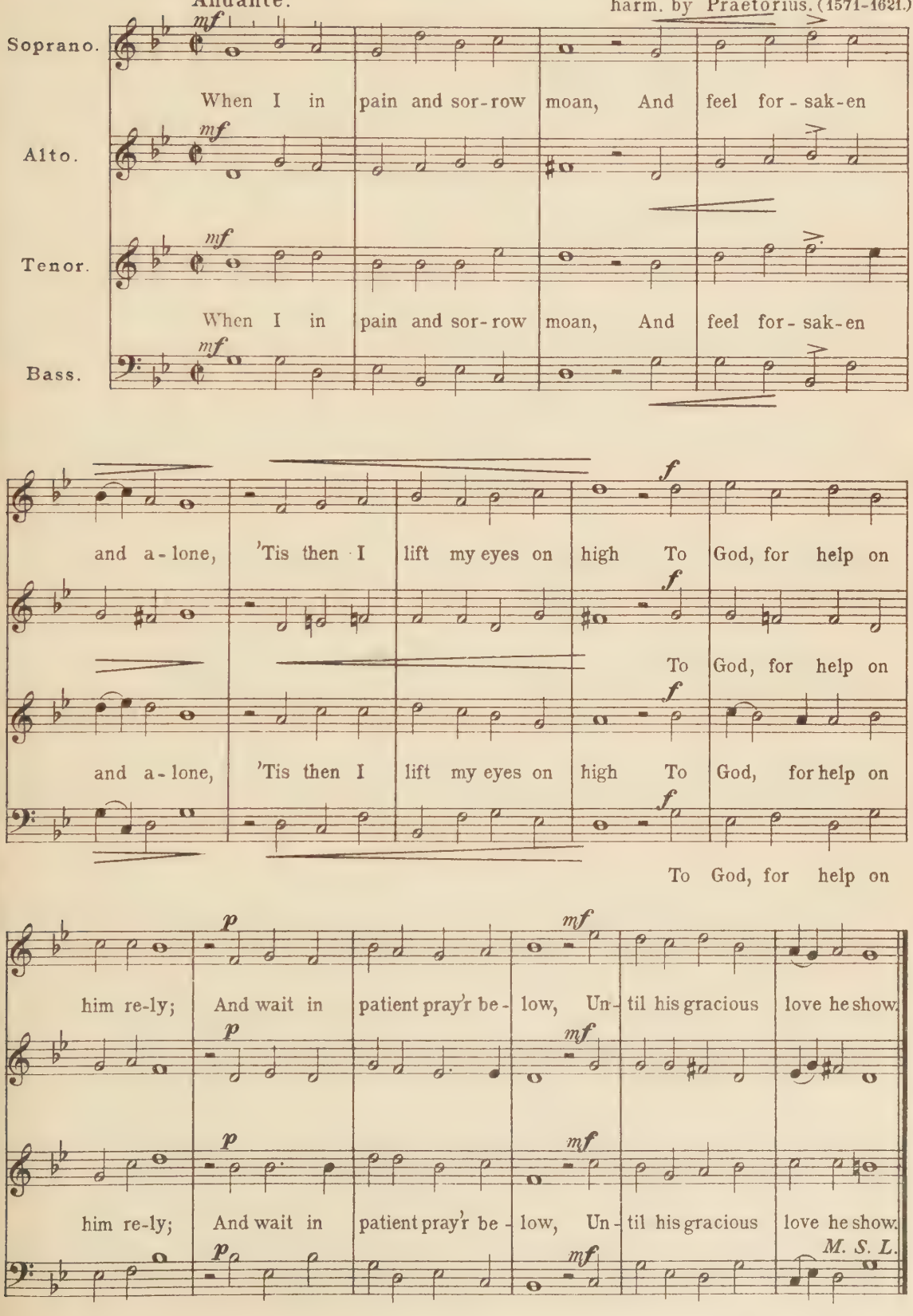
Two half-notes or minims are equal to a whole note, or *semibreve;* (𝅝 = 𝅗𝅥 𝅗𝅥).

Two semibreves are equal to a *breve;* (𝅜 = 𝅝 𝅝) Hence, four *minims* to a measure give common time *alla breve,* indicated by signature: 𝅵.

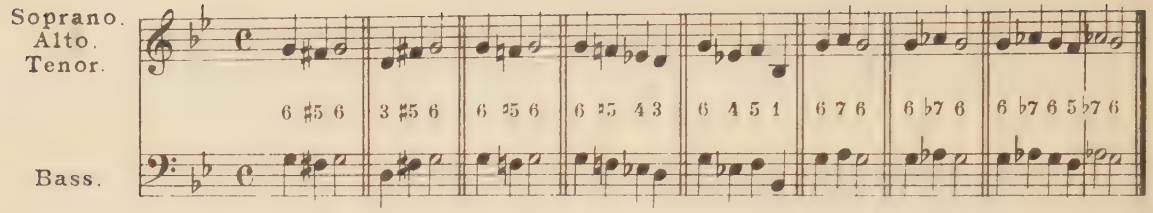
Whenever in common time the beat is equal to a *minim,* the rhythm is called *alla breve,* even if the measure contains only the value of two minims. This is called the small *alla breve,* while the former, four minims to the measure, is called the large *alla breve.*

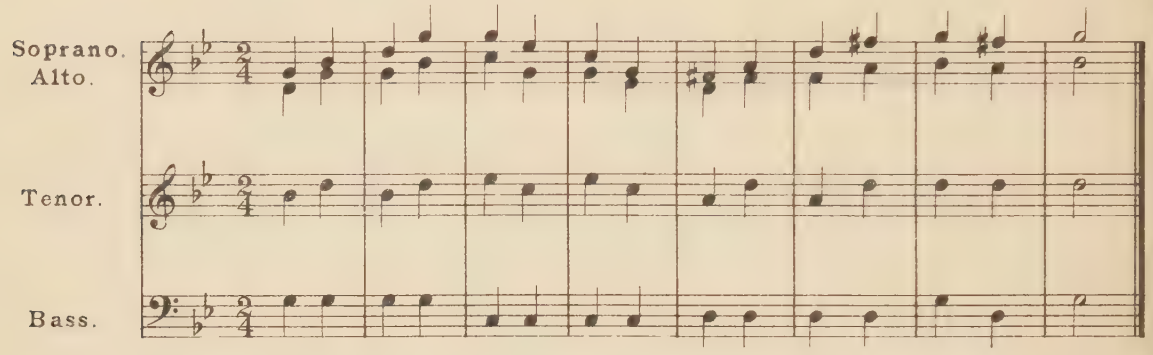
When I in pain and sorrow moan.

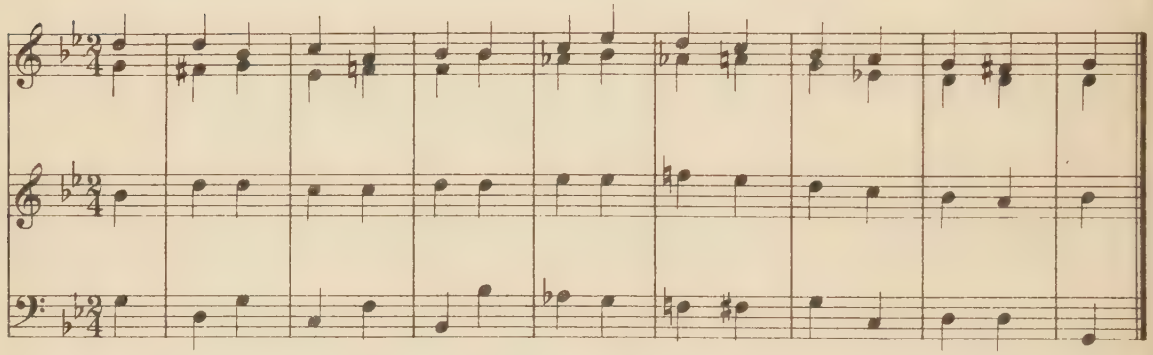
Melody by B. Waldis. (1550)
harm. by Praetorius. (1571-1621.)

Andante.

Soprano.
Alto.
Tenor.
Bass.
mf
When I in pain and sor-row moan, And feel for-sak-en
When I in pain and sor-row moan, And feel for-sak-en
and a-lone, 'Tis then I lift my eyes on high To God, for help on
To God, for help on
and a-lone, 'Tis then I lift my eyes on high To God, for help on
To God, for help on
f
him re-ly; And wait in patient pray'r be-low, Un-til his gracious love he show.
him re-ly; And wait in patient pray'r be-low, Un-til his gracious love he show.
p
mf
M. S. L.

12.

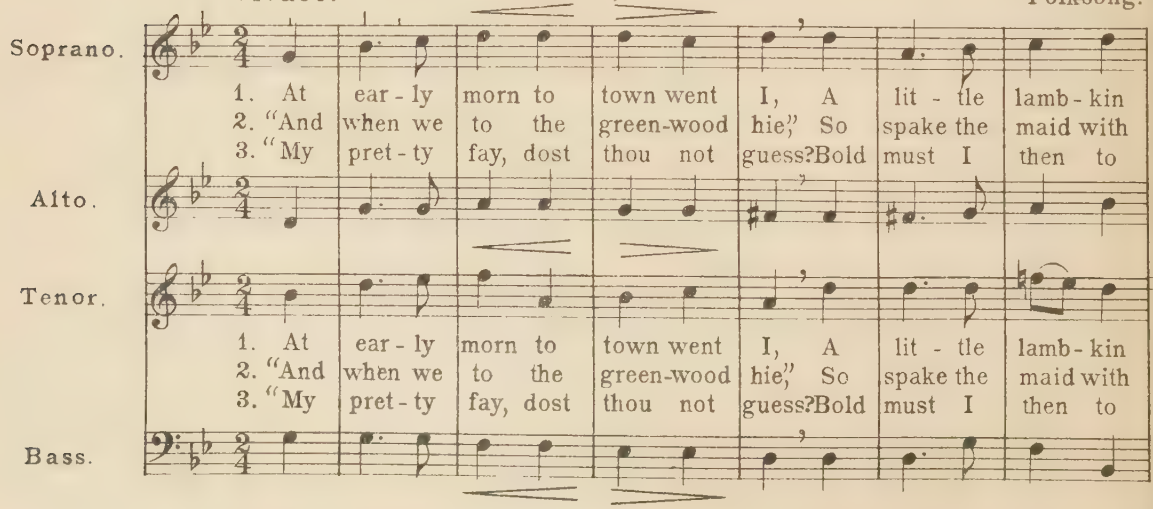


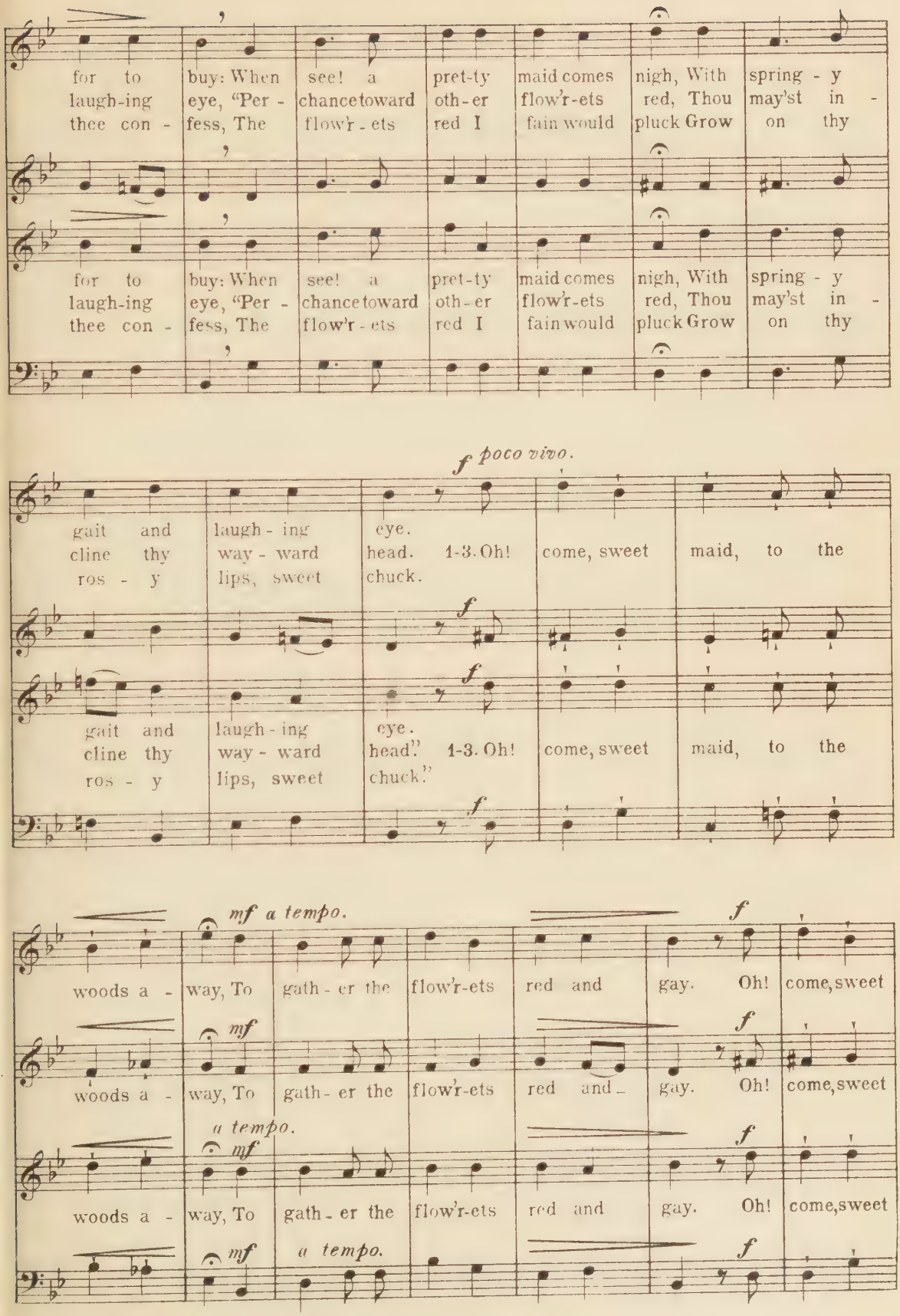


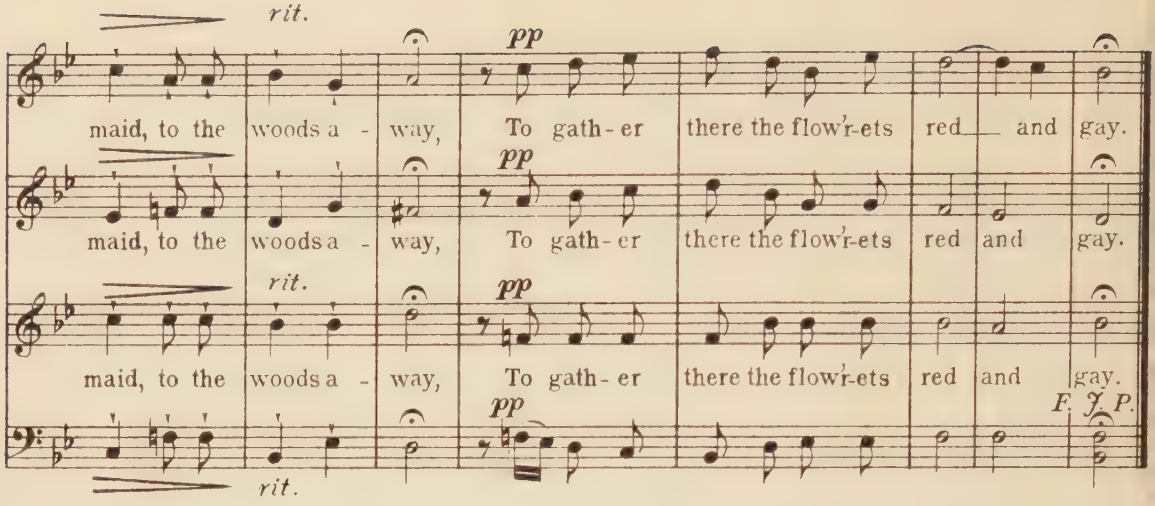


Oh come, sweet maid!

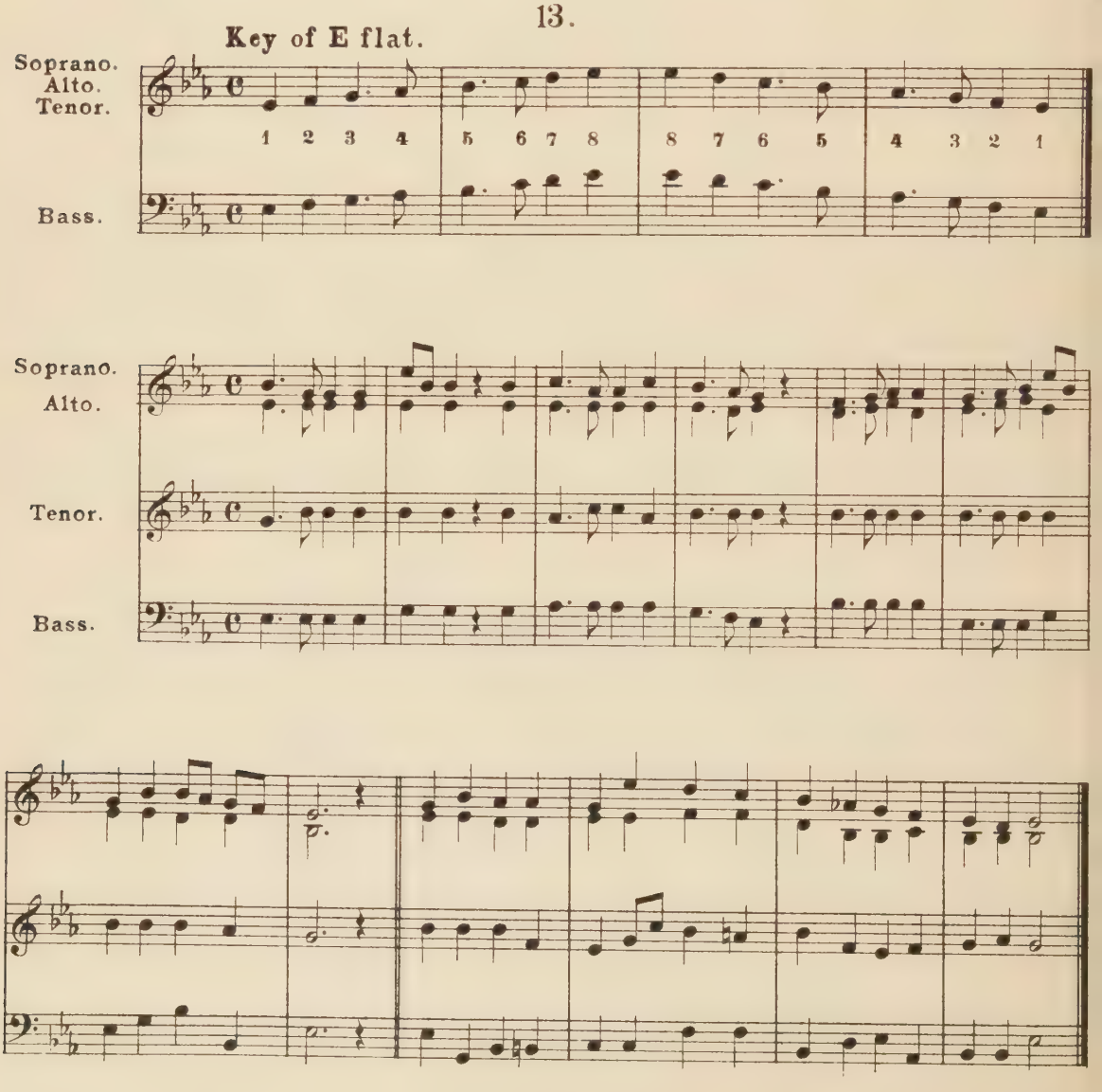
Vivace. (Brunette.) Folksong.


Soprano.
1. At ear - ly morn to town went I, A lit - tle lamb - kin
2. "And when we to the green-wood hie," So spake the maid with
3. "My pret - ty fay, dost thou not guess? Bold must I then to
Alto.
Tenor.
1. At ear - ly morn to town went I, A lit - tle lamb - kin
2. "And when we to the green-wood hie," So spake the maid with
3. "My pret - ty fay, dost thou not guess? Bold must I then to
Bass.


for to buy: When see! a pret-ty maid comes nigh, With spring - y
laugh-ing eye, "Per - chance toward oth-er flow'r-ets red, Thou may'st in -
thee con - fess, The flow'r - ets red I fain would pluck Grow on thy
for to buy: When see! a pret-ty maid comes nigh, With spring - y
laugh-ing eye, "Per - chance toward oth-er flow'r-ets red, Thou may'st in -
thee con - fess, The flow'r - ets red I fain would pluck Grow on thy
f poco vivo.
gait and laugh - ing eye.
cline thy way - ward head. 1-3. Oh! come, sweet maid, to the
ros - y lips, sweet chuck.
gait and laugh - ing eye.
cline thy way - ward head." 1-3. Oh! come, sweet maid, to the
ros - y lips, sweet chuck."
mf a tempo.
f
woods a - way, To gath - er the flow'r-ets red and gay. Oh! come, sweet
mf
f
woods a - way, To gath - er the flow'r-ets red and gay. Oh! come, sweet
a tempo.
mf
f
woods a - way, To gath - er the flow'r-ets red and gay. Oh! come, sweet
mf a tempo.
f

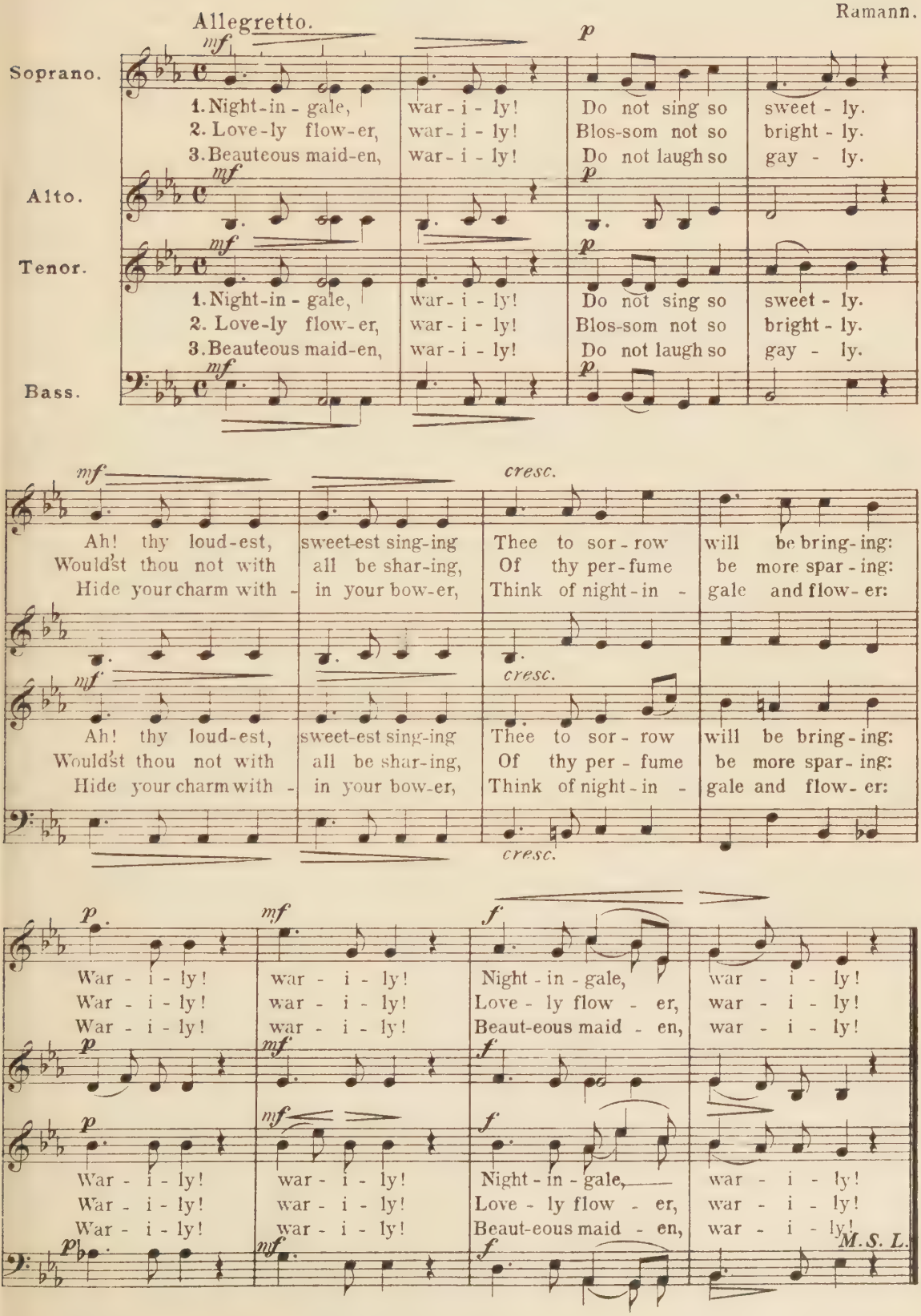

rit.
pp
maid, to the woods a - way, To gath - er there the flow'r-ets red and gay.
pp
maid, to the woods a - way, To gath - er there the flow'r-ets red and gay.
rit.
pp
maid, to the woods a - way, To gath - er there the flow'r-ets red and gay.
pp
F. J. P.
rit.

13.


Key of E flat.
Soprano.
Alto.
Tenor.
Bass.
1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
Soprano.
Alto.
Tenor.
Bass.

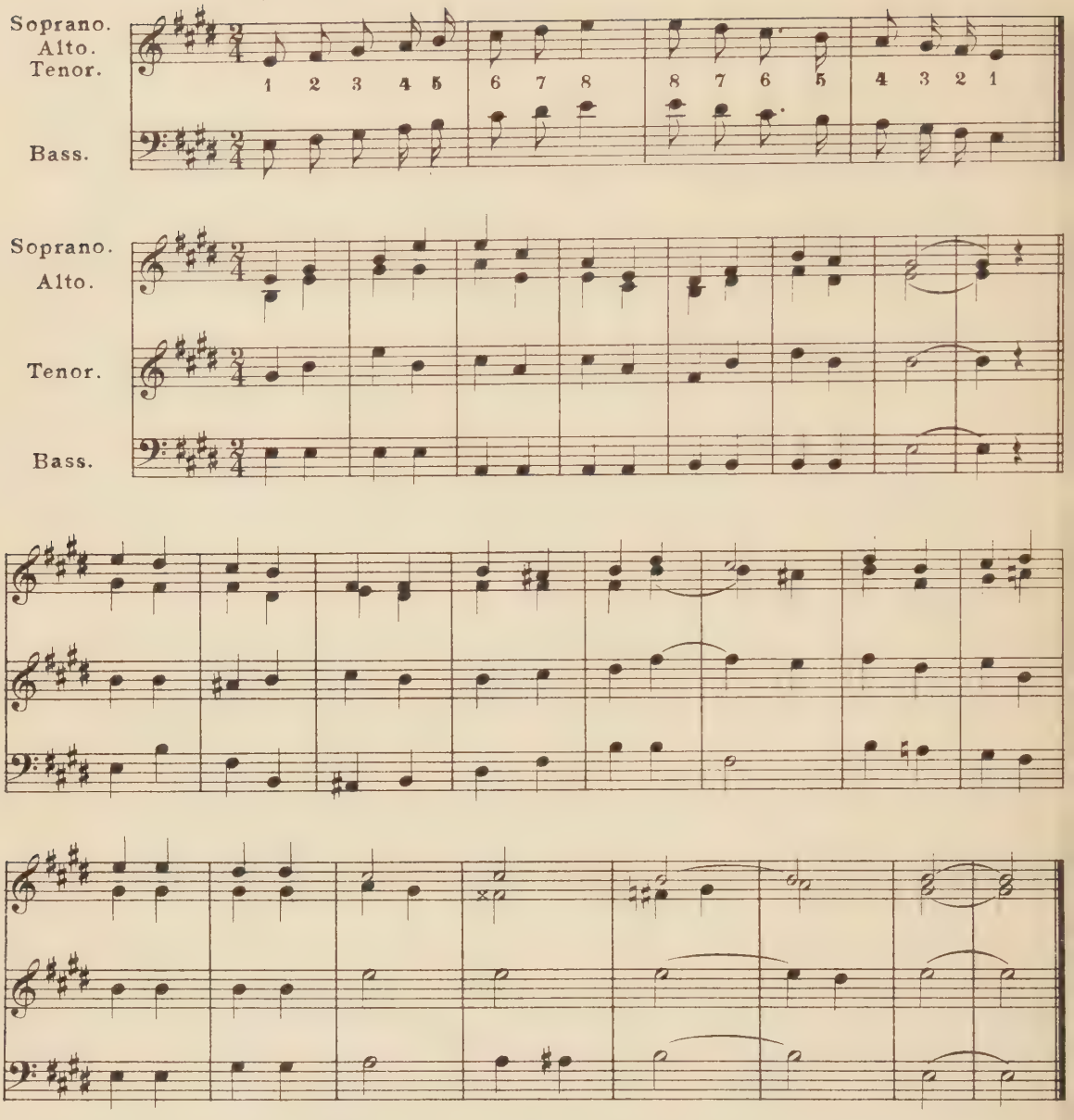
Warily!

(Lingg.)

Ramann.

Allegretto.
Soprano.
Alto.
Tenor.
Bass.
1. Night-in-gale, war-i-ly! Do not sing so sweet-ly.
2. Love-ly flow-er, war-i-ly! Blos-som not so bright-ly.
3. Beauteous maid-en, war-i-ly! Do not laugh so gay-ly.
Ah! thy loud-est, sweet-est sing-ing Thee to sor-row will be bring-ing:
Would'st thou not with all be shar-ing, Of thy per-fume be more spar-ing:
Hide your charm with-in your bow-er, Think of night-in-gale and flow-er:
War-i-ly! war-i-ly! Night-in-gale, war-i-ly!
War-i-ly! war-i-ly! Love-ly flow-er, war-i-ly!
War-i-ly! war-i-ly! Beaut-eous maid-en, war-i-ly!
M.S.L.

14.

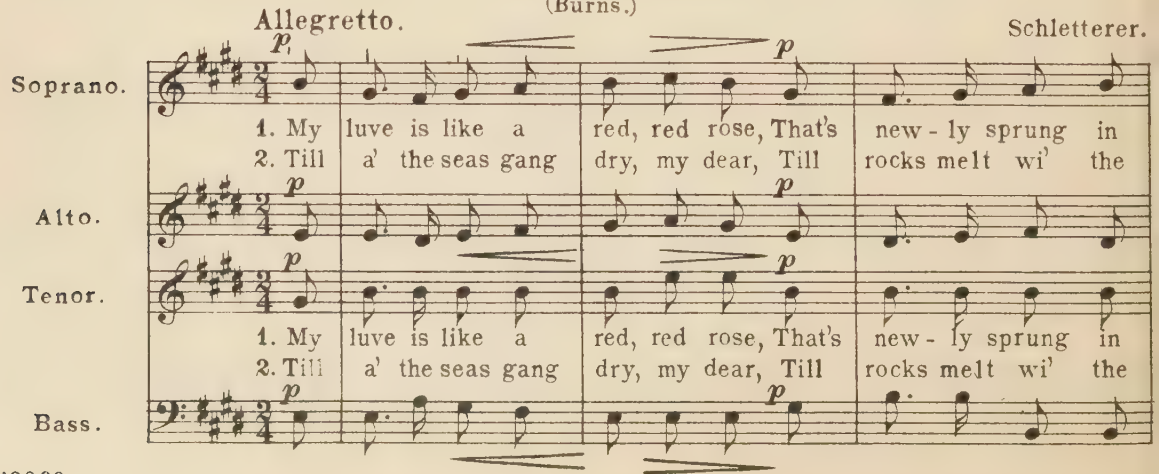
Key of E.

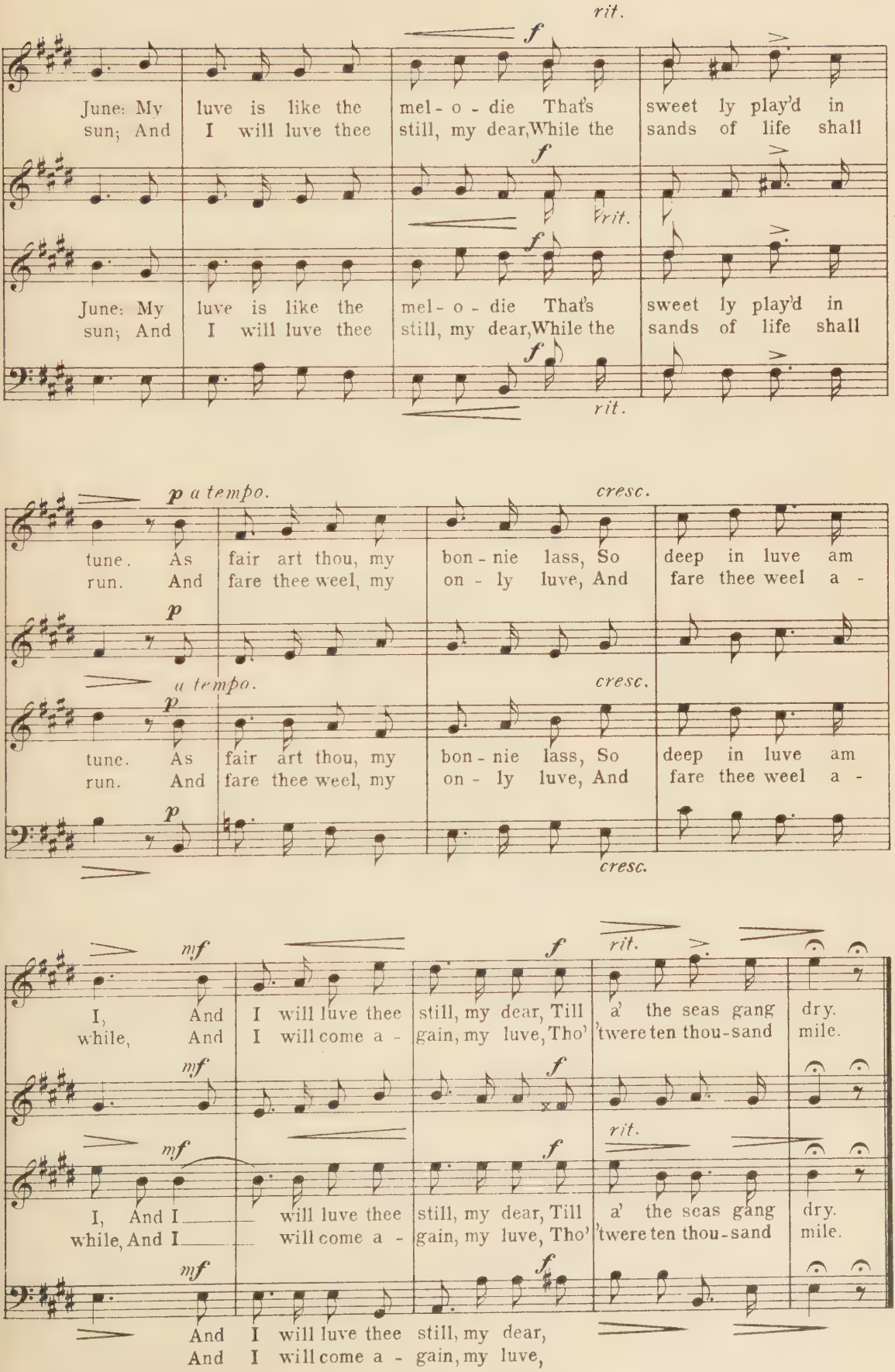


My luve is like a red, red rose.

(Burns.)

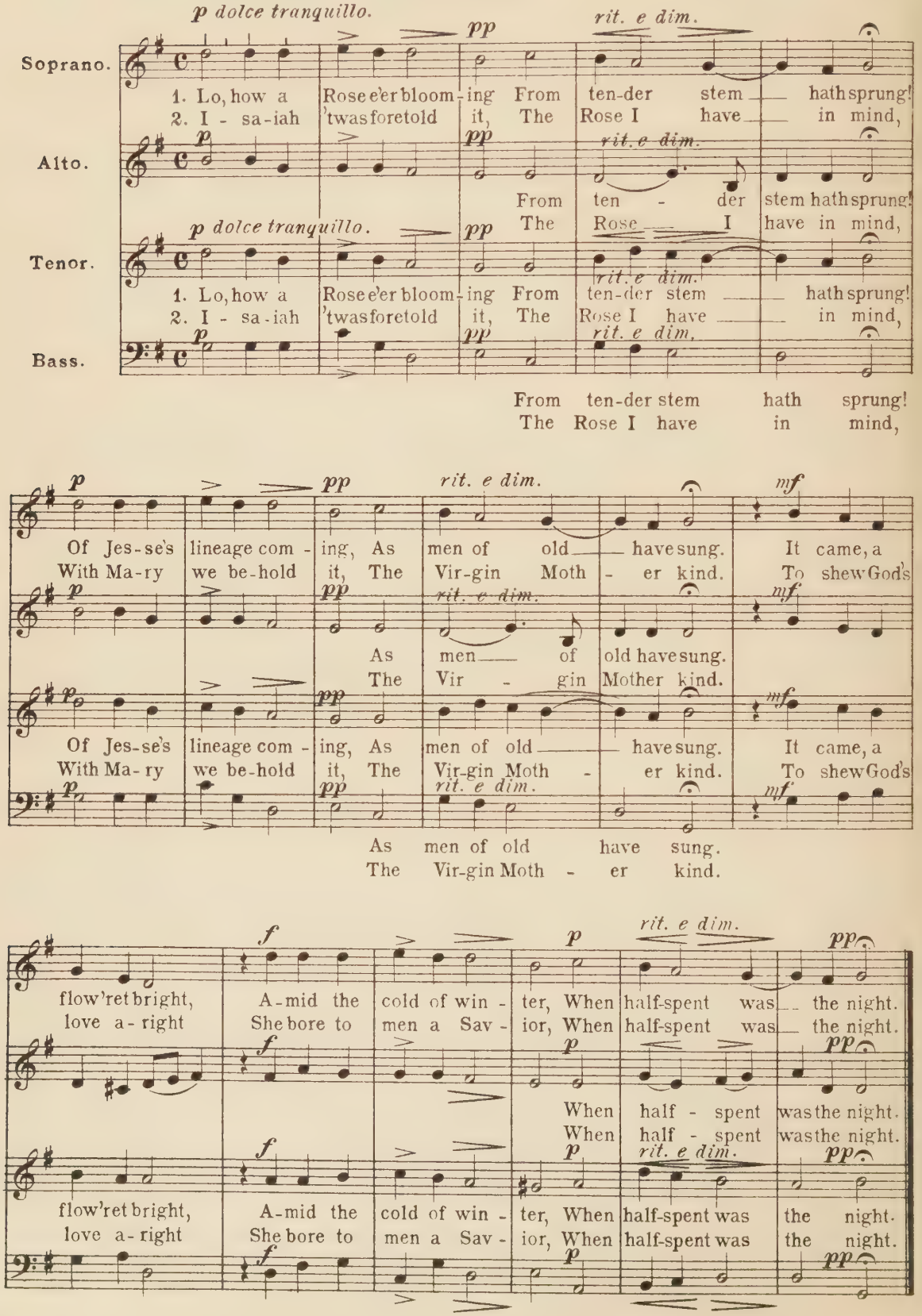
Allegretto. Schletterer.


Soprano.
Alto.
Tenor.
Bass.
p
1. My luve is like a red, red rose, That's new - ly sprung in
2. Till a' the seas gang dry, my dear, Till rocks melt wi' the


rit.
f
June: My luve is like the mel - o - die That's sweet ly play'd in
sun; And I will luve thee still, my dear, While the sands of life shall
rit.
June: My luve is like the mel - o - die That's sweet ly play'd in
sun; And I will luve thee still, my dear, While the sands of life shall
rit.
p a tempo.
cresc.
tune. As fair art thou, my bon - nie lass, So deep in luve am
run. And fare thee weel, my on - ly luve, And fare thee weel a -
a tempo.
cresc.
tune. As fair art thou, my bon - nie lass, So deep in luve am
run. And fare thee weel, my on - ly luve, And fare thee weel a -
cresc.
mf
f
rit.
I, And I will luve thee still, my dear, Till a' the seas gang dry.
while, And I will come a - gain, my luve, Tho' 'twere ten thou-sand mile.
I, And I will luve thee still, my dear, Till a' the seas gang dry.
while, And I will come a - gain, my luve, Tho' 'twere ten thou-sand mile.
And I will luve thee still, my dear,
And I will come a - gain, my luve,

15.
Lo, how a Rose e'er blooming.

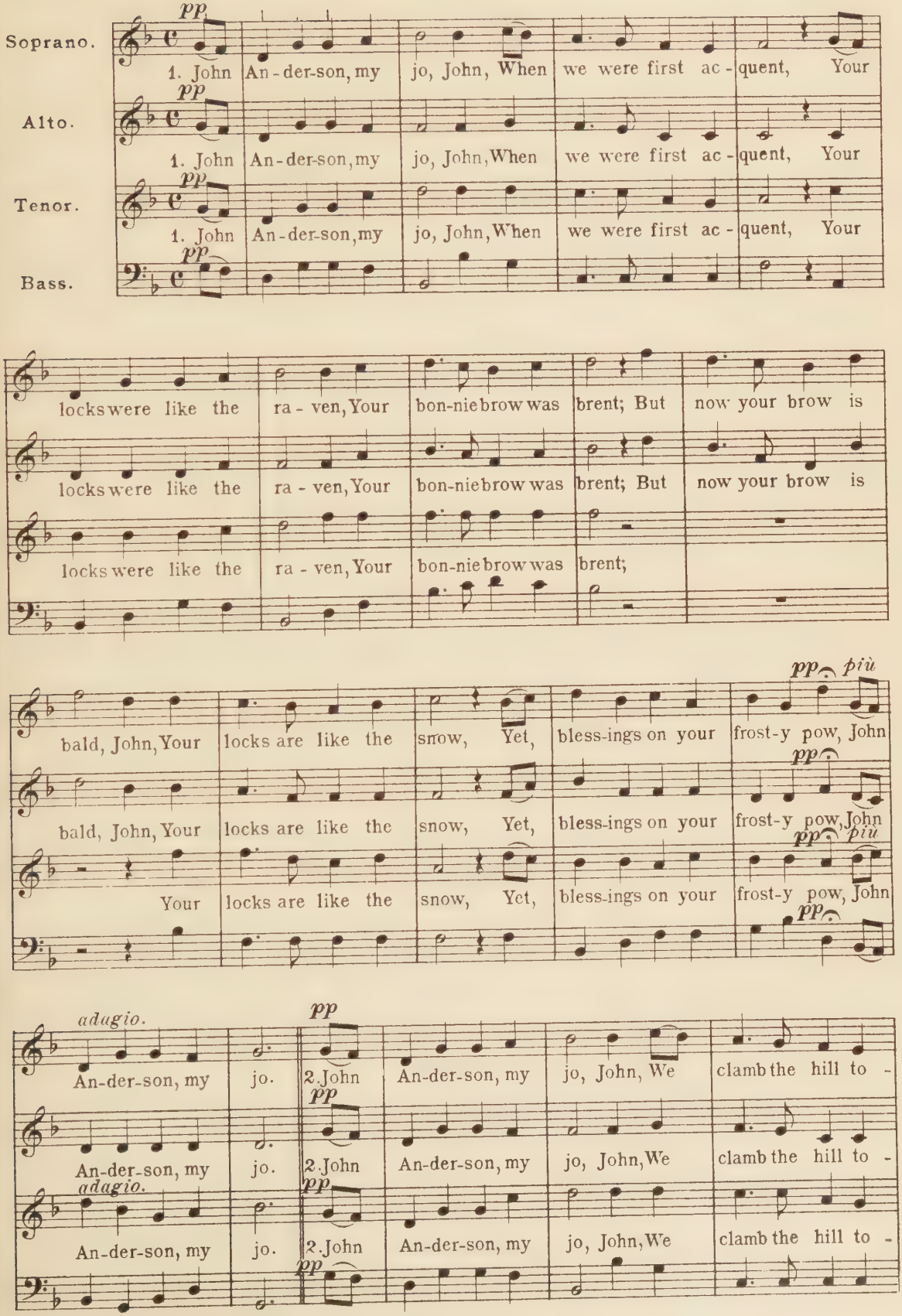
Not to be sung in choral-style,
but with animation, like a song.

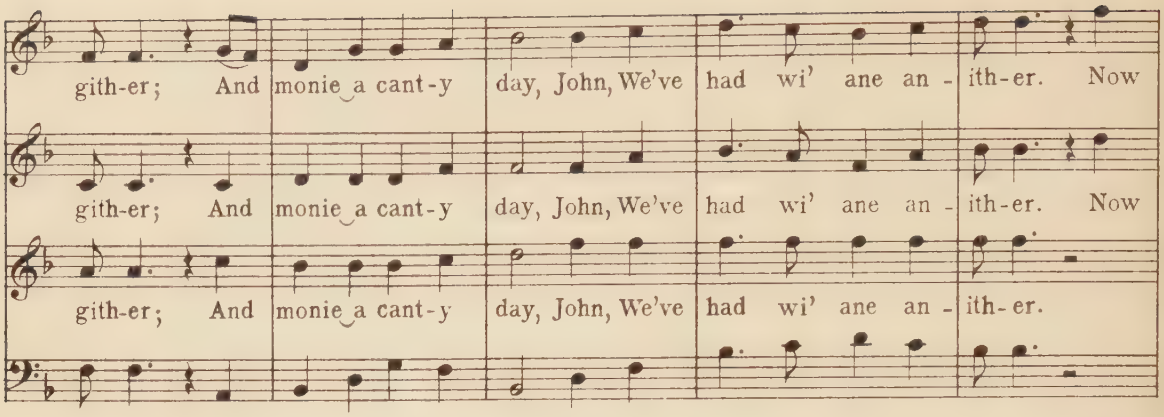
M. Praetorius. a. d. 1609.

Soprano.
Alto.
Tenor.
Bass.
p dolce tranquillo.
pp
rit. e dim.
mf
1. Lo, how a Rose e'er bloom - ing From ten-der stem hath sprung!
2. I - sa-iah 'twas foretold it, The Rose I have in mind,
From ten - der stem hath sprung!
The Rose I have in mind,
Of Jes-se's lineage com - ing, As men of old have sung. It came, a
With Ma-ry we be-hold it, The Vir-gin Moth - er kind. To shew God's
As men of old have sung.
The Vir-gin Moth - er kind.
flow'ret bright, A-mid the cold of win - ter, When half-spent was the night.
love a-right She bore to men a Sav - ior, When half-spent was the night.
When half - spent was the night.

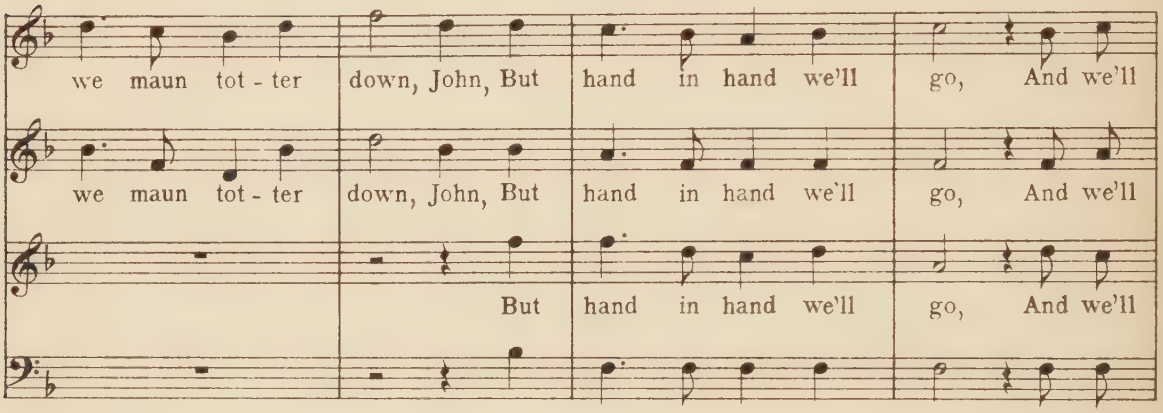
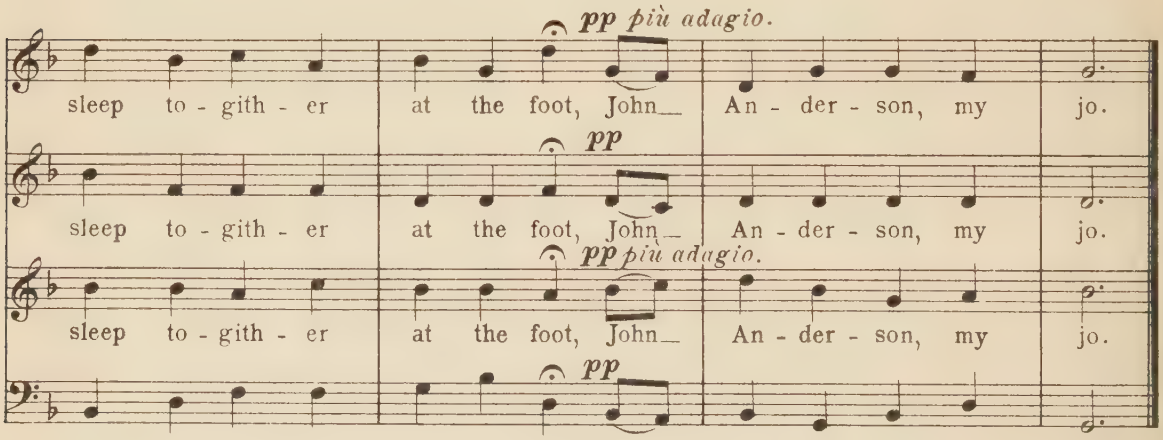
16.
John Anderson, my jo.

(Burns.)

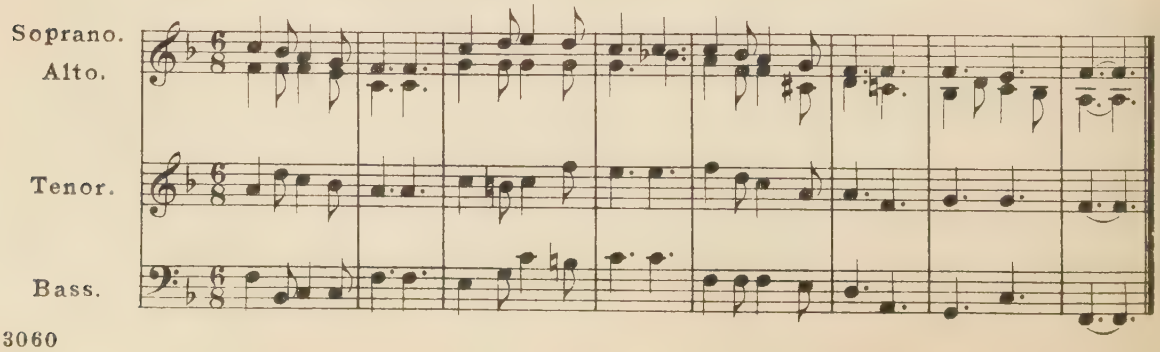
Adagio.

Harmonized by Max Vogrich.

Soprano.
Alto.
Tenor.
Bass.
pp
1. John An-der-son, my jo, John, When we were first ac-quent, Your
locks were like the ra-ven, Your bon-nie brow was brent; But now your brow is
bald, John, Your locks are like the snow, Yet, bless-ings on your frost-y pow, John
Your
adagio.
An-der-son, my jo.
2. John An-der-son, my jo, John, We clamb the hill to -


gith-er; And monie a cant-y day, John, We've had wi' ane an - ith-er. Now
gith-er; And monie a cant-y day, John, We've had wi' ane an - ith-er. Now
gith-er; And monie a cant-y day, John, We've had wi' ane an - ith-er.


we maun tot - ter down, John, But hand in hand we'll go, And we'll
we maun tot - ter down, John, But hand in hand we'll go, And we'll
But hand in hand we'll go, And we'll

pp più adagio.
sleep to - gith - er at the foot, John An - der - son, my jo.
pp
sleep to - gith - er at the foot, John An - der - son, my jo.
pp più adagio.
sleep to - gith - er at the foot, John An - der - son, my jo.
pp

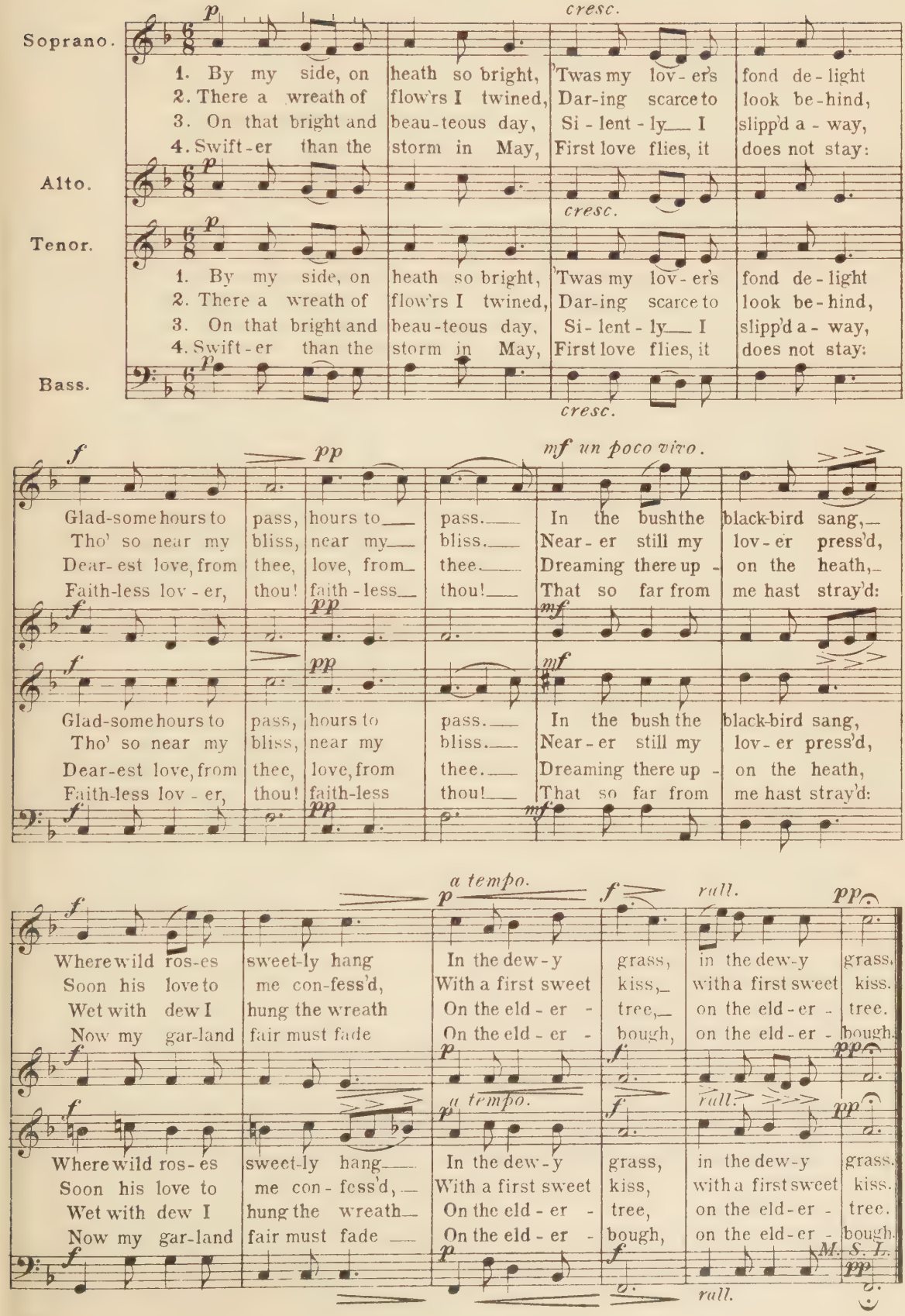
17.

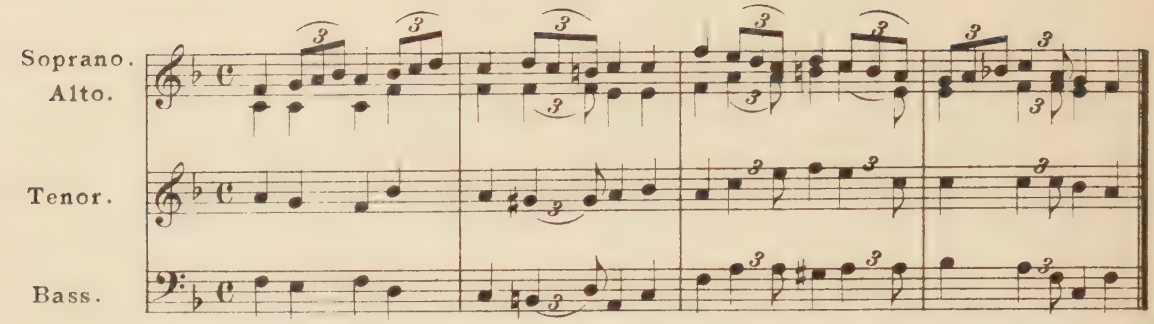

Soprano.
Alto.
Tenor.
Bass.

The withered wreath.

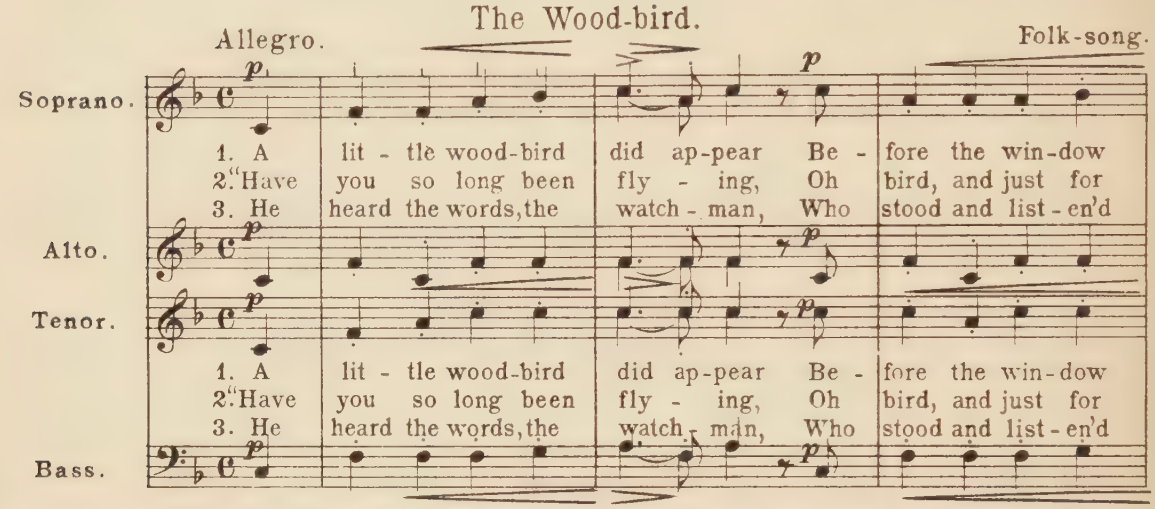
(Herz.)

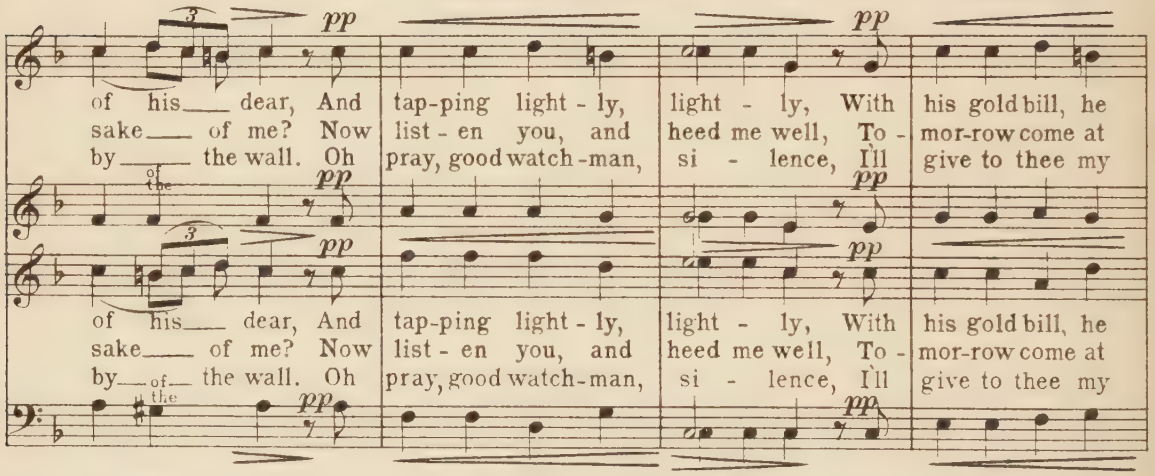
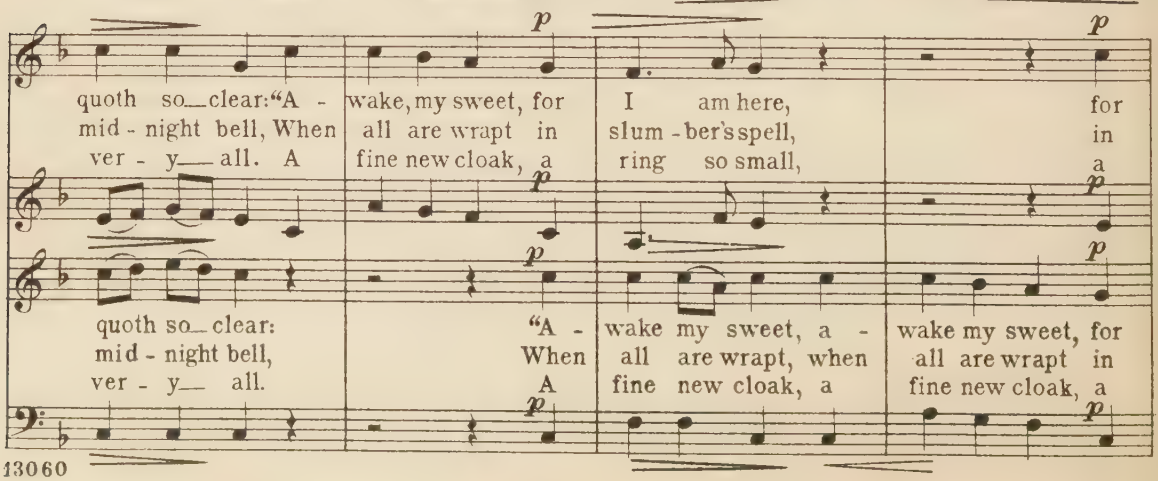
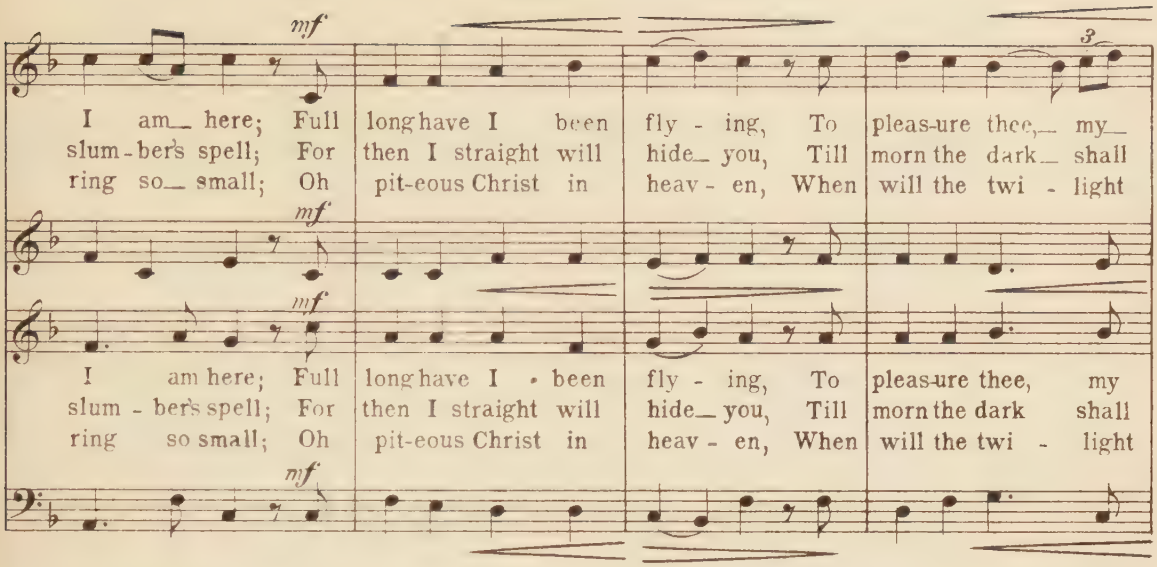
Nessler.

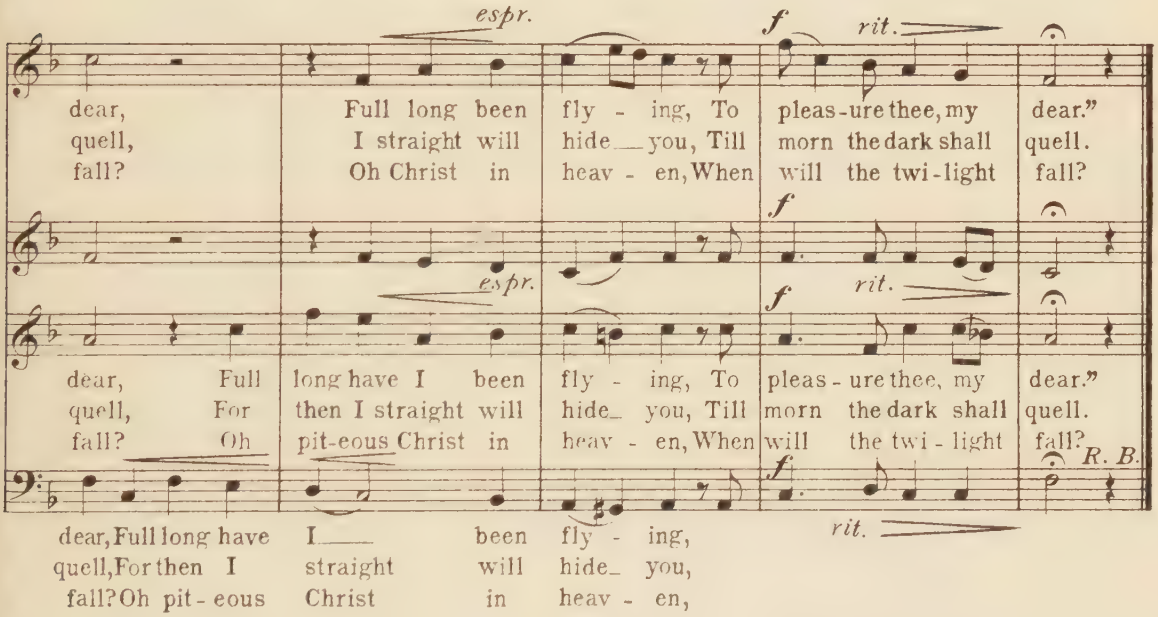
Andante.

Soprano.
Alto.
Tenor.
Bass.
p
cresc.
1. By my side, on heath so bright, 'Twas my lov-er's fond de-light
2. There a wreath of flow'rs I twined, Dar-ing scarce to look be-hind,
3. On that bright and beau-teous day, Si-lent-ly I slipp'd a-way,
4. Swift-er than the storm in May, First love flies, it does not stay:
f
pp
mf un poco vivo.
Glad-some hours to pass, hours to pass. In the bush the black-bird sang,
Tho' so near my bliss, near my bliss. Near-er still my lov-er press'd,
Dear-est love, from thee, love, from thee. Dreaming there up - on the heath,
Faith-less lov-er, thou! faith-less thou! That so far from me hast stray'd:
mf
a tempo.
rall.
Where wild ros-es sweet-ly hang In the dew-y grass, in the dew-y grass.
Soon his love to me con-fess'd, With a first sweet kiss, with a first sweet kiss.
Wet with dew I hung the wreath On the eld-er - tree, on the eld-er - tree.
Now my gar-land fair must fade On the eld-er - bough, on the eld-er - bough.
M. S. L.

18.

The Wood-bird.

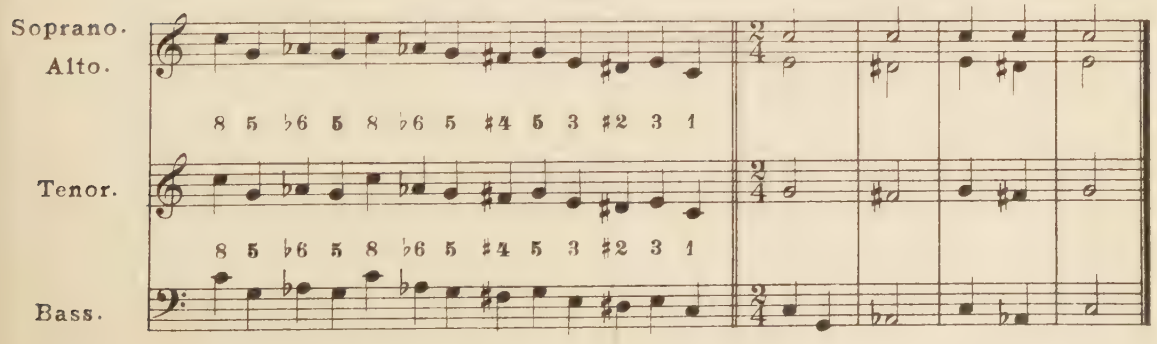
Allegro. Folk-song.


Soprano.
1. A lit - tle wood-bird did ap-pear Be - fore the win-dow
2. Have you so long been fly - ing, Oh bird, and just for
3. He heard the words, the watch - man, Who stood and list - en'd
Alto.
Tenor.
1. A lit - tle wood-bird did ap-pear Be - fore the win-dow
2. Have you so long been fly - ing, Oh bird, and just for
3. He heard the words, the watch - man, Who stood and list - en'd
Bass.


of his dear, And tap-ping light - ly, light - ly, With his gold bill, he
sake of me? Now list - en you, and heed me well, To - mor-row come at
by the wall. Oh pray, good watch-man, si - lence, I'll give to thee my
of his dear, And tap-ping light - ly, light - ly, With his gold bill, he
sake of me? Now list - en you, and heed me well, To - mor-row come at
by the wall. Oh pray, good watch-man, si - lence, I'll give to thee my

quoth so clear: "A - wake, my sweet, for I am here, for
mid - night bell, When all are wrapt in slum - ber's spell, in
ver - y all. A fine new cloak, a ring so small, a
quoth so clear:
mid - night bell,
ver - y all.
"A - wake my sweet, a - wake my sweet, for
When all are wrapt, when all are wrapt in
A fine new cloak, a fine new cloak, a

mf
I am here; Full long have I been fly - ing, To pleas-ure thee, my
slum - ber's spell; For then I straight will hide you, Till morn the dark shall
ring so small; Oh pit-eous Christ in heav - en, When will the twi - light
mf
mf
I am here; Full long have I been fly - ing, To pleas-ure thee, my
slum - ber's spell; For then I straight will hide you, Till morn the dark shall
ring so small; Oh pit-eous Christ in heav - en, When will the twi - light
mf


espr.
f
rit.
dear, Full long been fly - ing, To pleas-ure thee, my dear."
quell, I straight will hide you, Till morn the dark shall quell.
fall? Oh Christ in heav - en, When will the twi-light fall?
f
espr.
f
rit.
dear, Full long have I been fly - ing, To pleas - ure thee, my dear."
quell, For then I straight will hide you, Till morn the dark shall quell.
fall? Oh pit-eous Christ in heav - en, When will the twi - light fall?
R. B.
f
dear, Full long have I been fly - ing,
quell, For then I straight will hide you,
fall? Oh pit - eous Christ in heav - en,
rit.

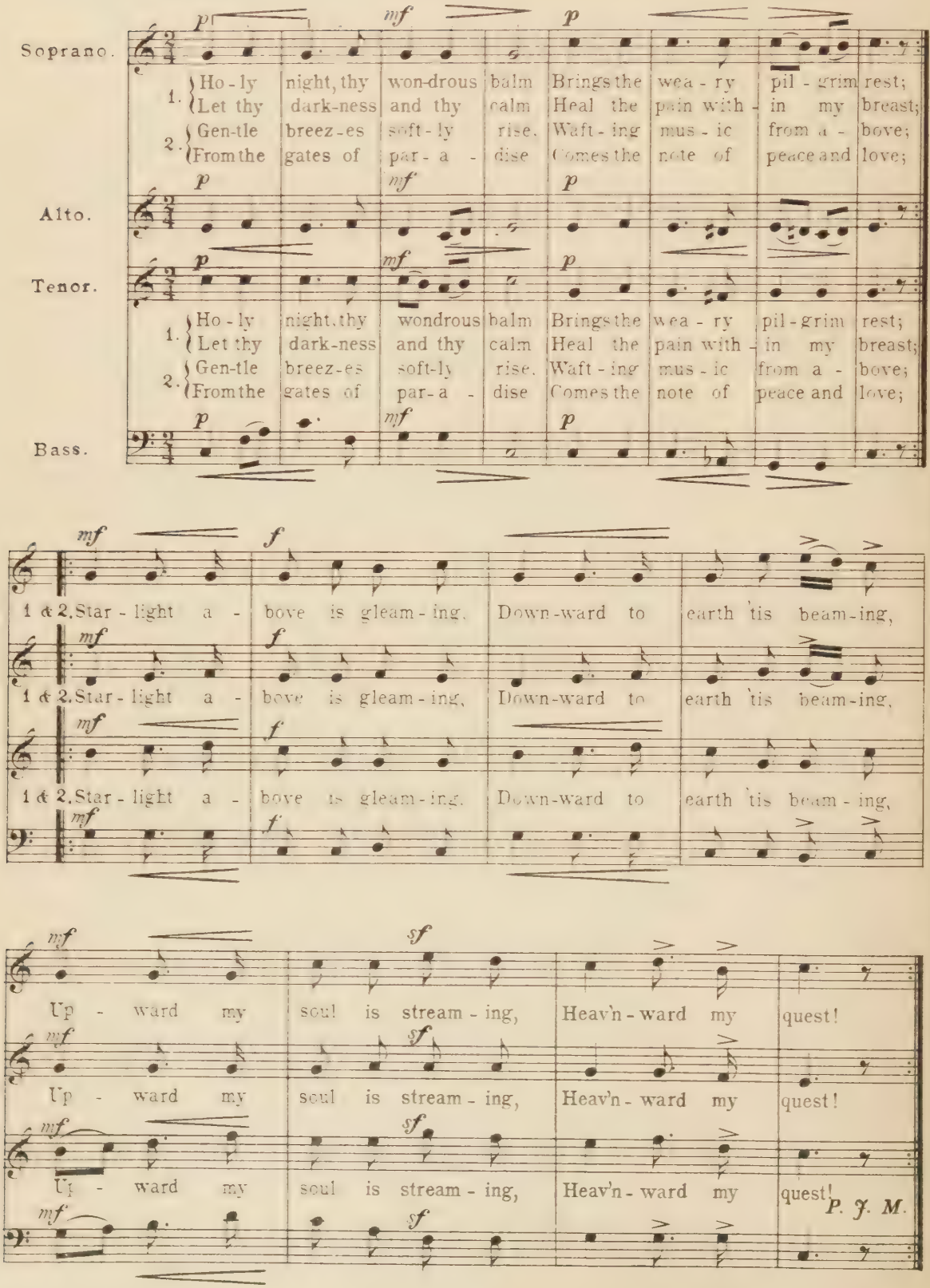
19.

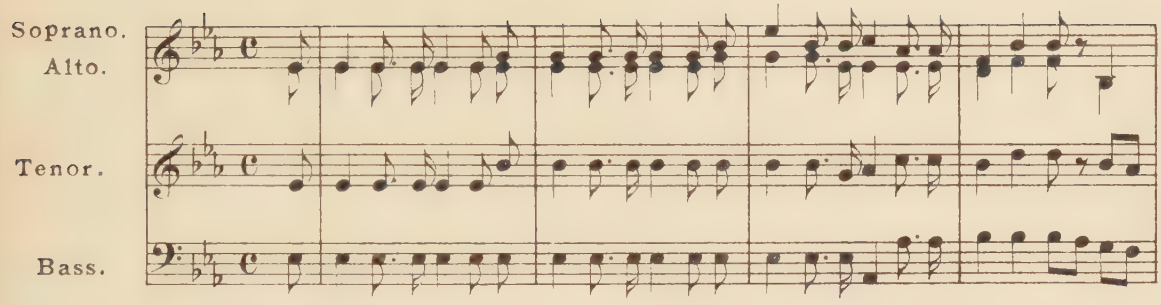
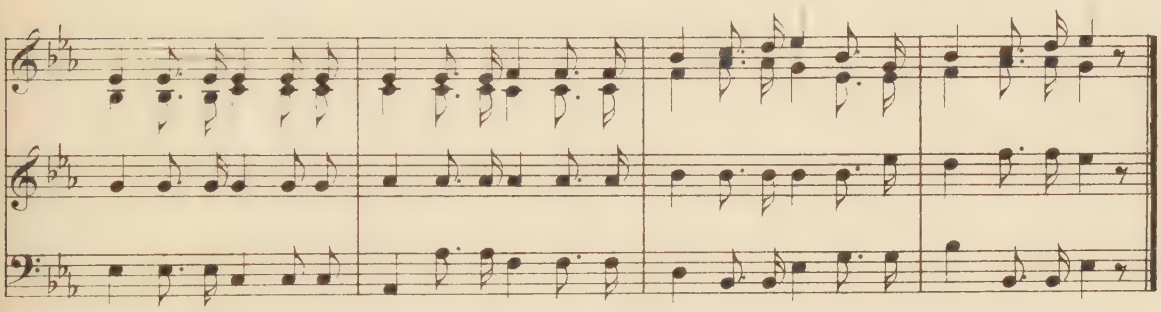

Soprano.
Alto.
8 5 ♭6 5 8 ♭6 5 ♯4 5 3 ♯2 3 1
Tenor.
8 5 ♭6 5 8 ♭6 5 ♯4 5 3 ♯2 3 1
Bass.

Hymn to the night.

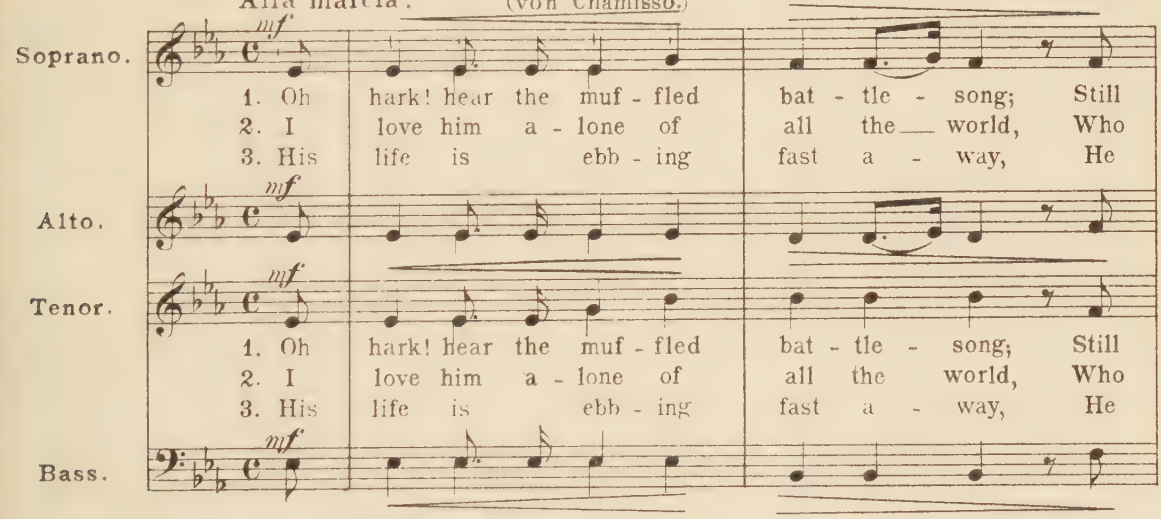
Andante.

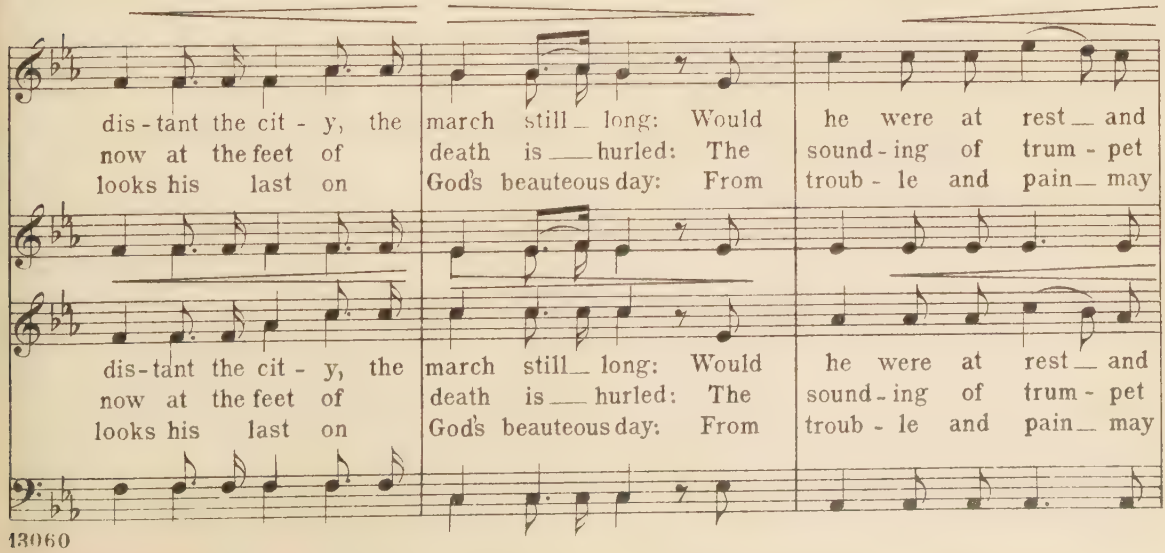
Arranged from Beethoven
by J. Heim.

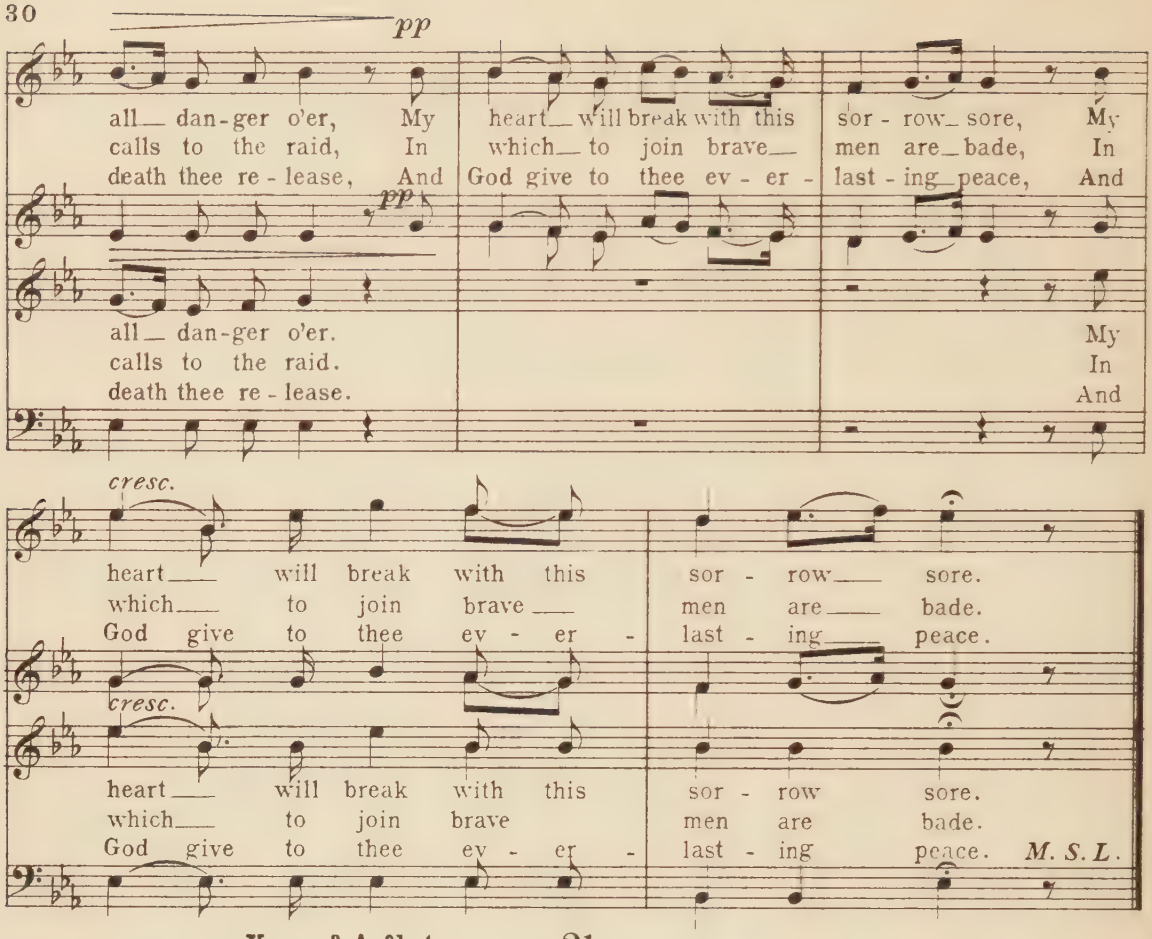

Soprano.
Alto.
Tenor.
Bass.
1. Ho - ly night, thy won-drous balm Brings the wea - ry pil - grim rest;
Let thy dark-ness and thy calm Heal the pain with - in my breast;
2. Gen-tle breez-es soft-ly rise, Waft - ing mus - ic from a - bove;
From the gates of par - a - dise Comes the note of peace and love;
1 & 2. Star - light a - bove is gleam - ing, Down-ward to earth 'tis beam-ing,
Up - ward my soul is stream - ing, Heav'n - ward my quest!
P. f. M.

20.

The Soldier.

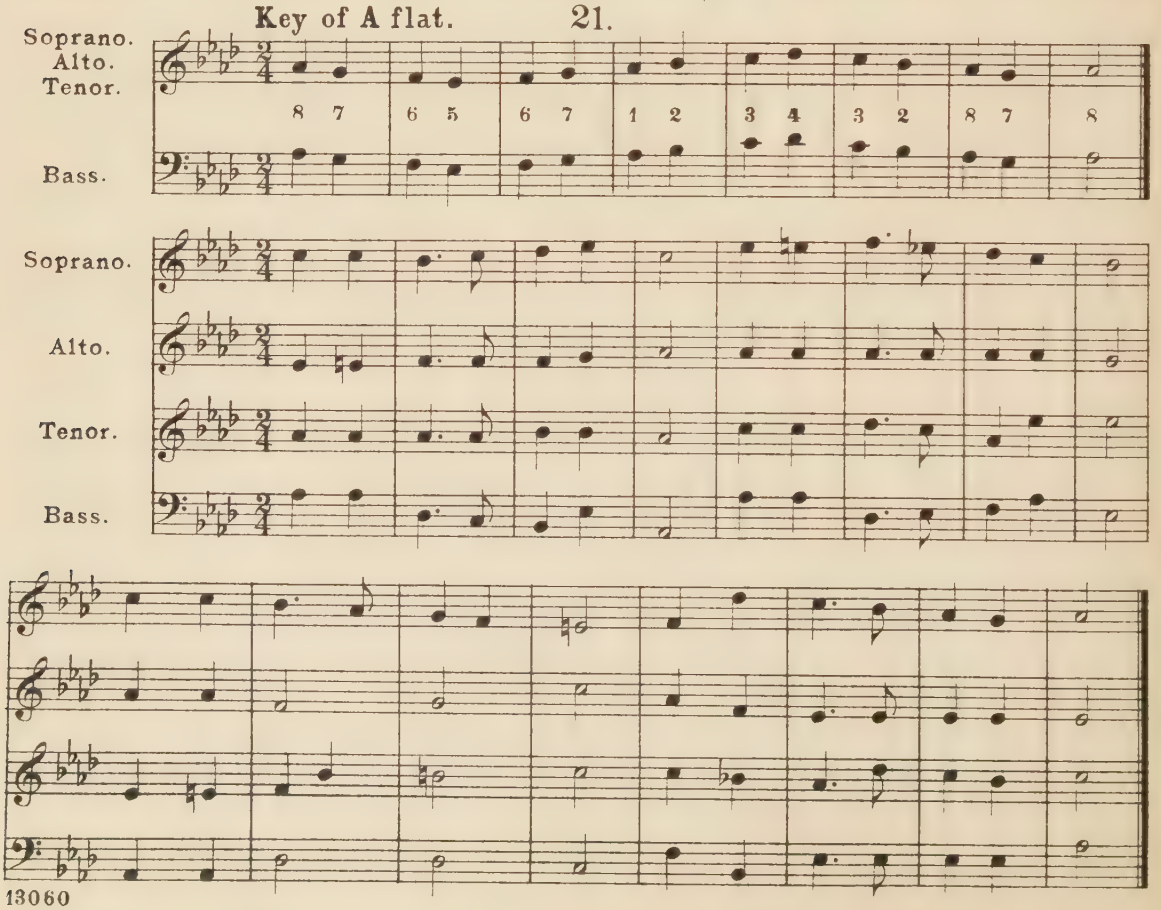
Alla marcia. (von Chamisso.) Silcher.


Soprano.
mf
1. Oh hark! hear the muf - fled bat - tle - song; Still
2. I love him a - lone of all the world, Who
3. His life is ebb - ing fast a - way, He
Alto.
mf
Tenor.
mf
1. Oh hark! hear the muf - fled bat - tle - song; Still
2. I love him a - lone of all the world, Who
3. His life is ebb - ing fast a - way, He
Bass.
mf


dis - tant the cit - y, the march still long: Would he were at rest and
now at the feet of death is hurled: The sound - ing of trum - pet
looks his last on God's beauteous day: From troub - le and pain may
dis - tant the cit - y, the march still long: Would he were at rest and
now at the feet of death is hurled: The sound - ing of trum - pet
looks his last on God's beauteous day: From troub - le and pain may

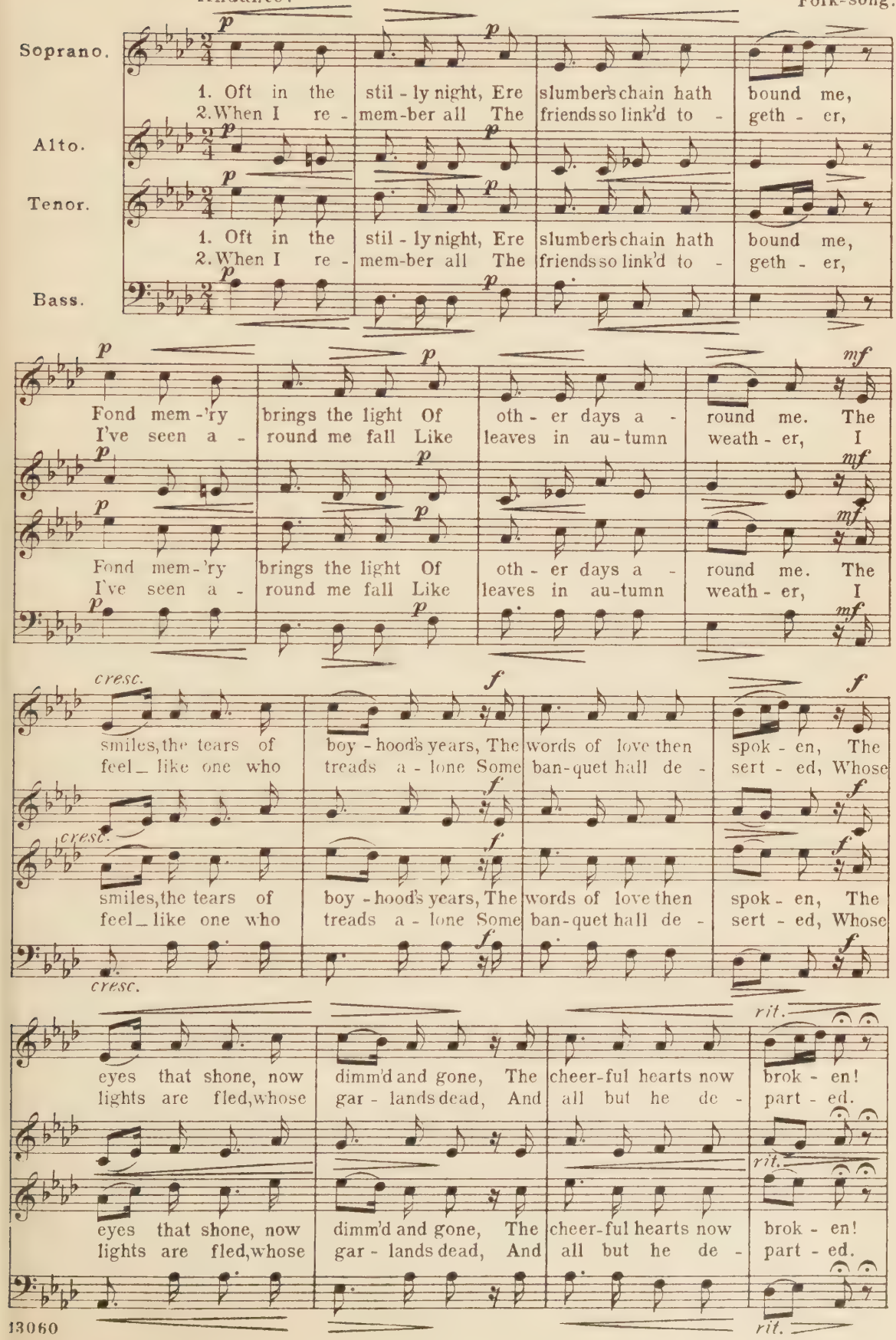

pp
all dan-ger o'er, My heart will break with this sor - row sore, My
calls to the raid, In which to join brave men are bade, In
death thee re - lease, And God give to thee ev - er - last - ing peace, And
pp
all dan-ger o'er.
calls to the raid.
death thee re - lease.
My
In
And
cresc.
heart will break with this sor - row sore.
which to join brave men are bade.
God give to thee ev - er - last - ing peace.
cresc.
heart will break with this sor - row sore.
which to join brave men are bade.
God give to thee ev - er - last - ing peace. M. S. L.

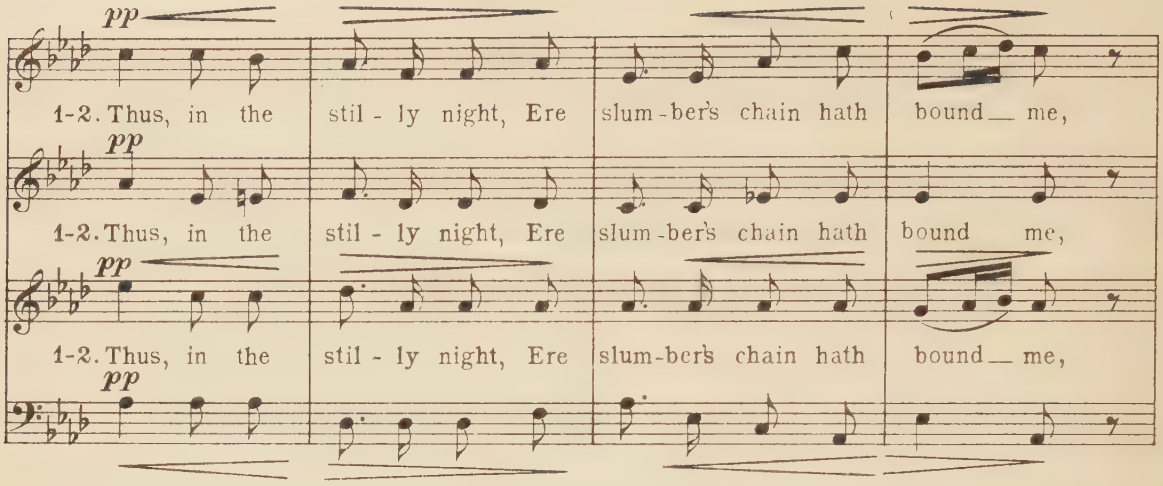
Key of A flat. 21.

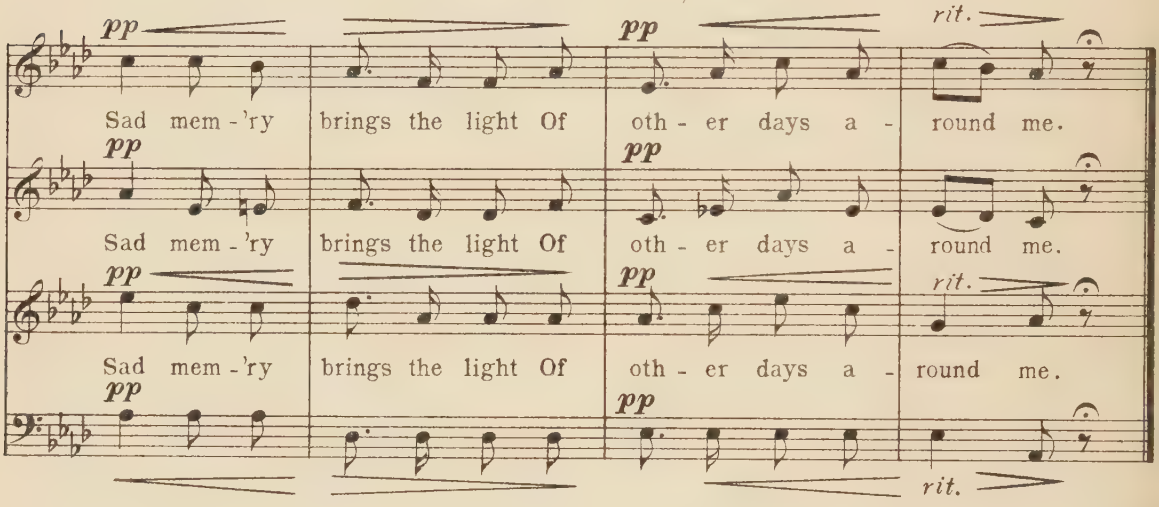


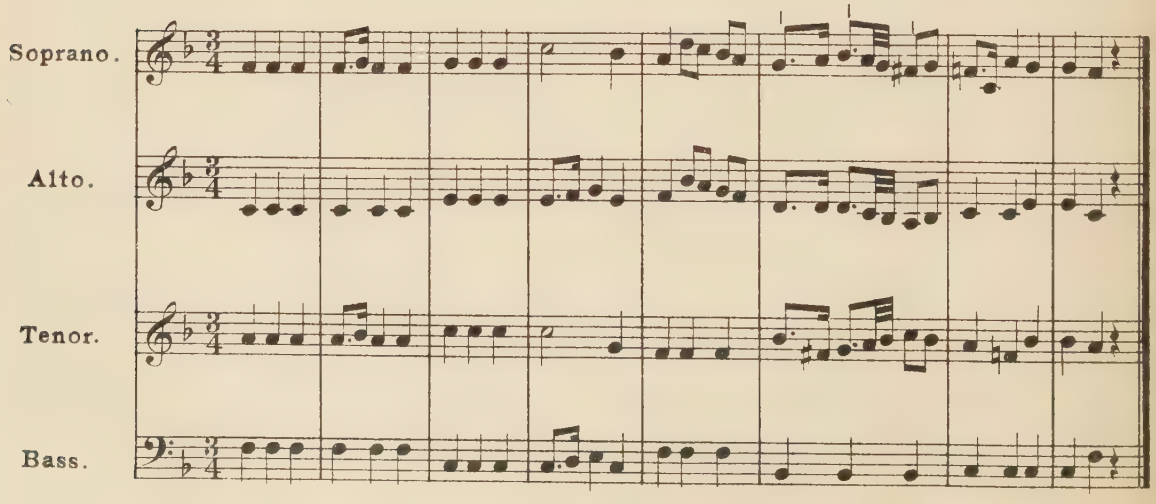
Oft in the stilly night.

(Moore.)

Andante. Folk-song.

Soprano.
Alto.
Tenor.
Bass.
1. Oft in the stil - ly night, Ere slumber's chain hath bound me,
2. When I re - mem-ber all The friends so link'd to - geth - er,
Fond mem-'ry brings the light Of oth - er days a - round me. The
I've seen a - round me fall Like leaves in au-tumn weath - er, I
cresc.
smiles, the tears of boy - hood's years, The words of love then spok - en, The
feel_ like one who treads a - lone Some ban-quet hall de - sert - ed, Whose
eyes that shone, now dimm'd and gone, The cheer-ful hearts now brok - en!
lights are fled, whose gar - lands dead, And all but he de - part - ed.
rit.

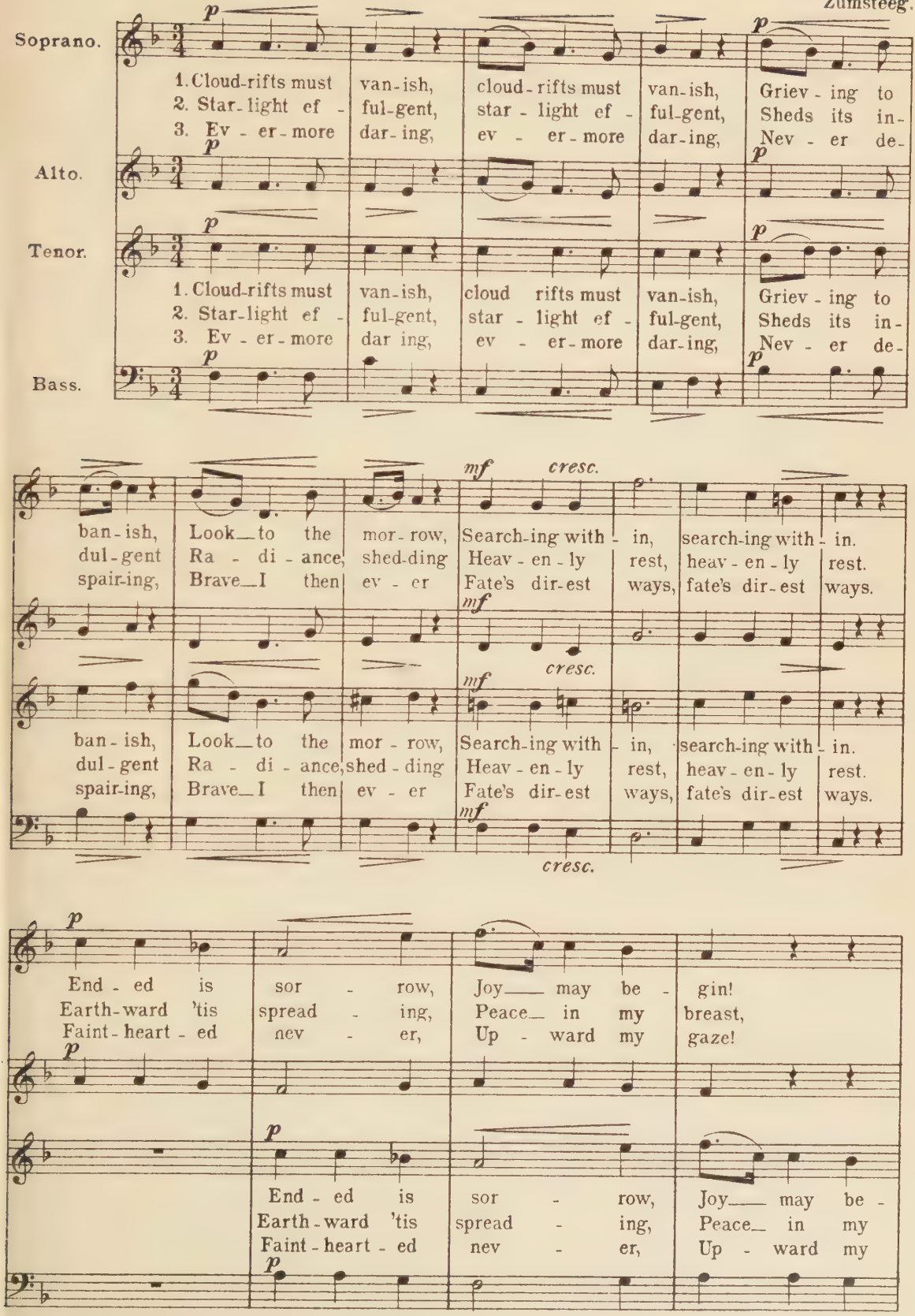
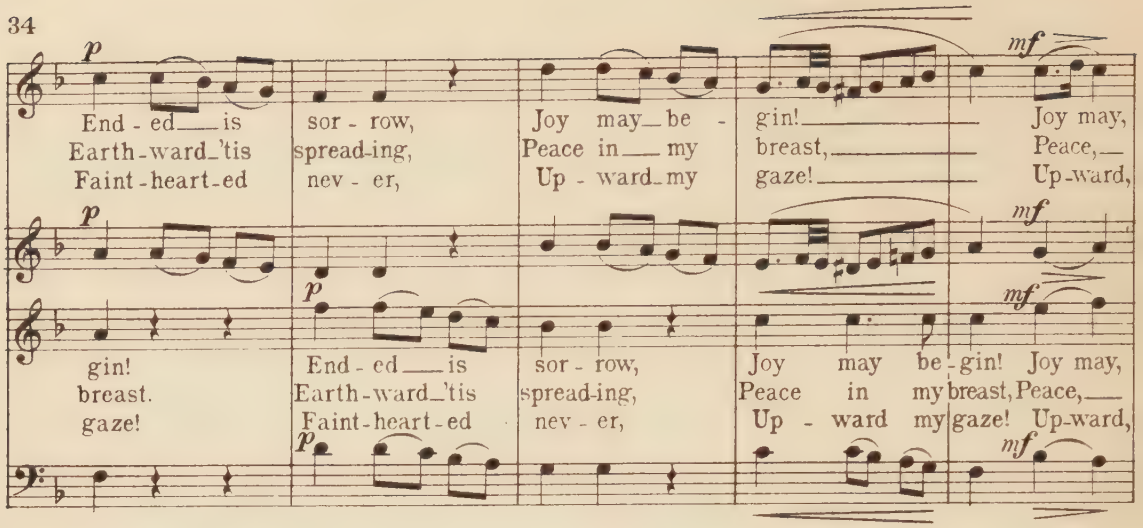
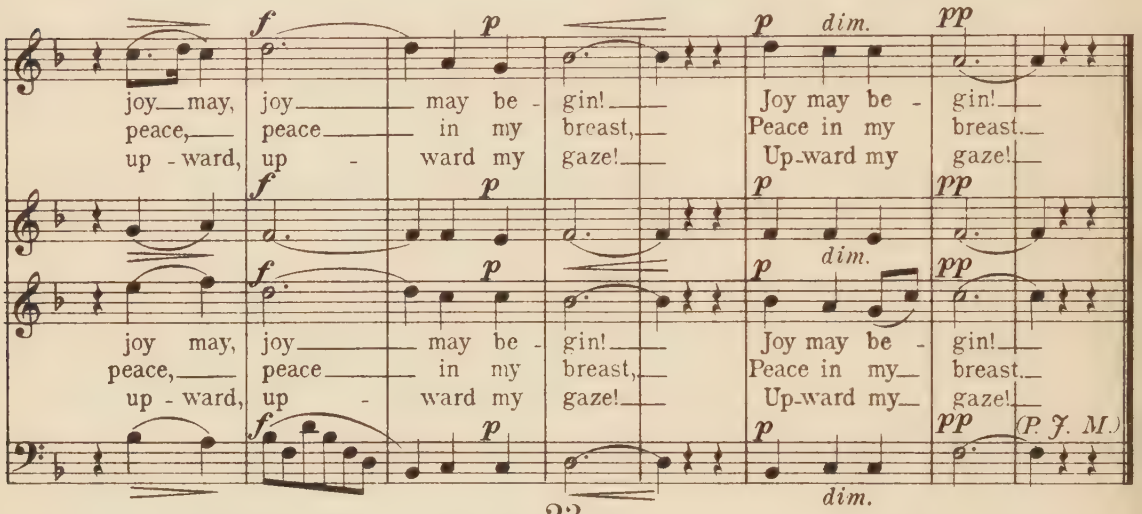

pp
1-2. Thus, in the stil - ly night, Ere slum-ber's chain hath bound me,
1-2. Thus, in the stil - ly night, Ere slum-ber's chain hath bound me,
1-2. Thus, in the stil - ly night, Ere slum-ber's chain hath bound me,


pp
Sad mem - 'ry brings the light Of oth - er days a - round me.
rit.

22.

Soprano.
Alto.
Tenor.
Bass.

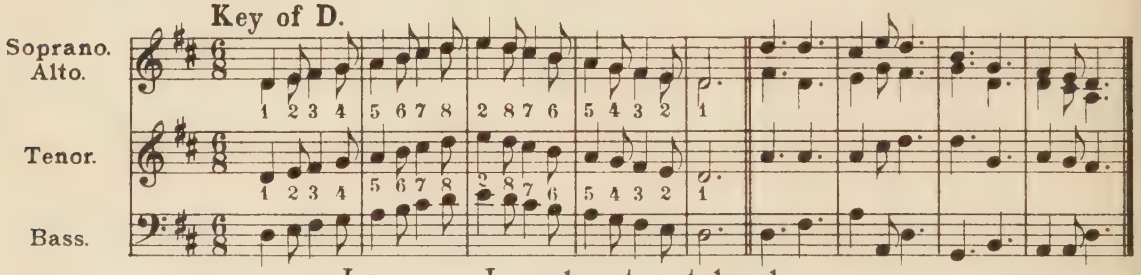
Trust.

Andante.

Zumsteeg.

Soprano.
Alto.
Tenor.
Bass.
1. Cloud-rifts must van-ish, cloud-rifts must van-ish, Griev-ing to
2. Star-light ef- ful-gent, star-light ef- ful-gent, Sheds its in-
3. Ev-er-more dar-ing, ev-er-more dar-ing, Nev-er de-
1. Cloud-rifts must van-ish, cloud rifts must van-ish, Griev-ing to
2. Star-light ef- ful-gent, star-light ef- ful-gent, Sheds its in-
3. Ev-er-more dar ing, ev-er-more dar-ing, Nev-er de-
ban-ish, Look to the mor-row, Search-ing with-in, search-ing with-in.
dul-gent Ra-di-ance, shed-ding Heav-en-ly rest, heav-en-ly rest.
spair-ing, Brave I then ev-er Fate's dir-est ways, fate's dir-est ways.
ban-ish, Look to the mor-row, Search-ing with-in, search-ing with-in.
dul-gent Ra-di-ance, shed-ding Heav-en-ly rest, heav-en-ly rest.
spair-ing, Brave I then ev-er Fate's dir-est ways, fate's dir-est ways.
End-ed is sor-row, Joy may be-gin!
Earth-ward 'tis spread-ing, Peace in my breast,
Faint-heart-ed nev-er, Up-ward my gaze!
End-ed is sor-row, Joy may be-
Earth-ward 'tis spread-ing, Peace in my
Faint-heart-ed nev-er, Up-ward my

End - ed is sor - row, Joy may be - gin! Joy may,
Earth-ward 'tis spread-ing, Peace in my breast, Peace,
Faint-heart-ed nev - er, Up - ward my gaze! Up-ward,
gin! End - ed is sor - row, Joy may be - gin! Joy may,
breast. Earth-ward 'tis spread-ing, Peace in my breast, Peace,
gaze! Faint-heart-ed nev - er, Up - ward my gaze! Up-ward,

joy may, joy may be - gin! Joy may be - gin!
peace, peace in my breast, Peace in my breast.
up - ward, up - ward my gaze! Up-ward my gaze!
joy may, joy may be - gin! Joy may be - gin!
peace, peace in my breast, Peace in my breast.
up - ward, up - ward my gaze! Up-ward my gaze!
(P. J. M.)

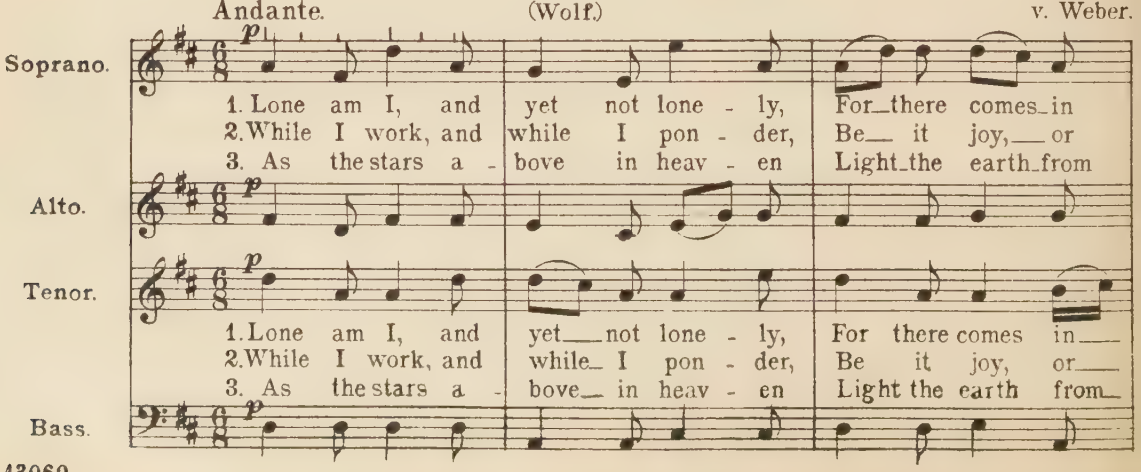
23.

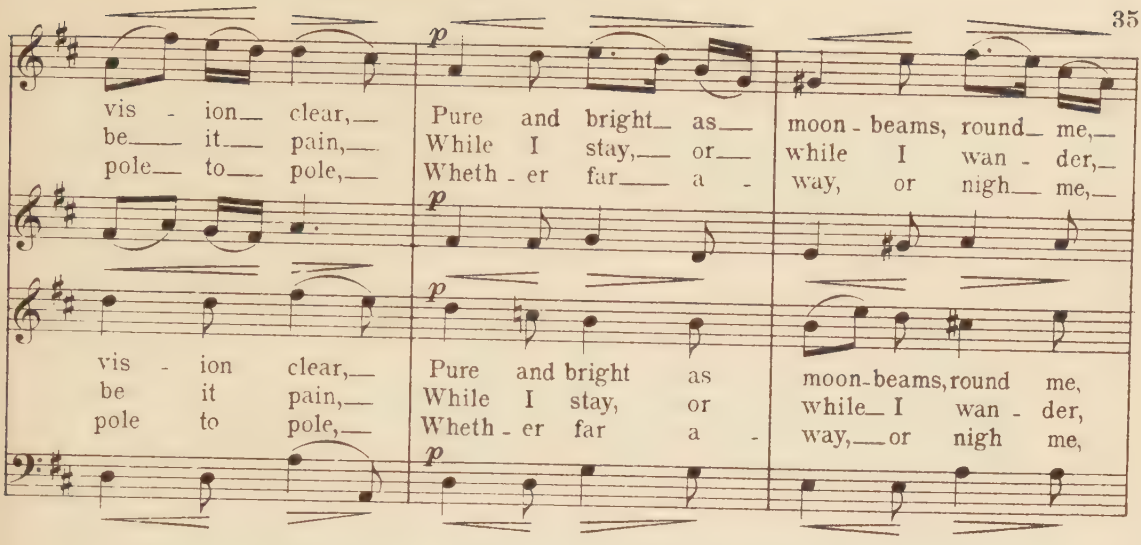
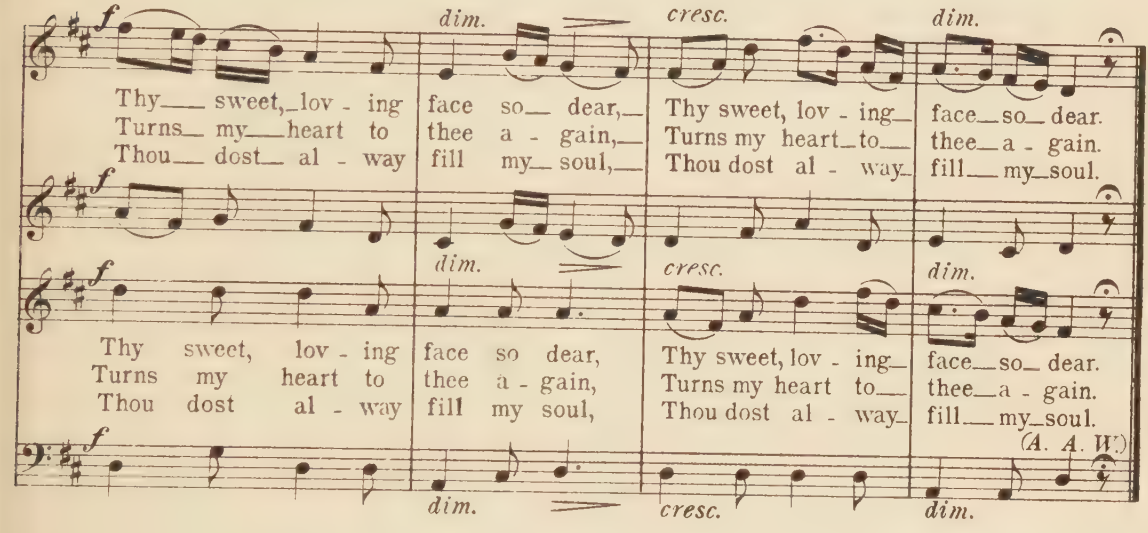
Key of D.



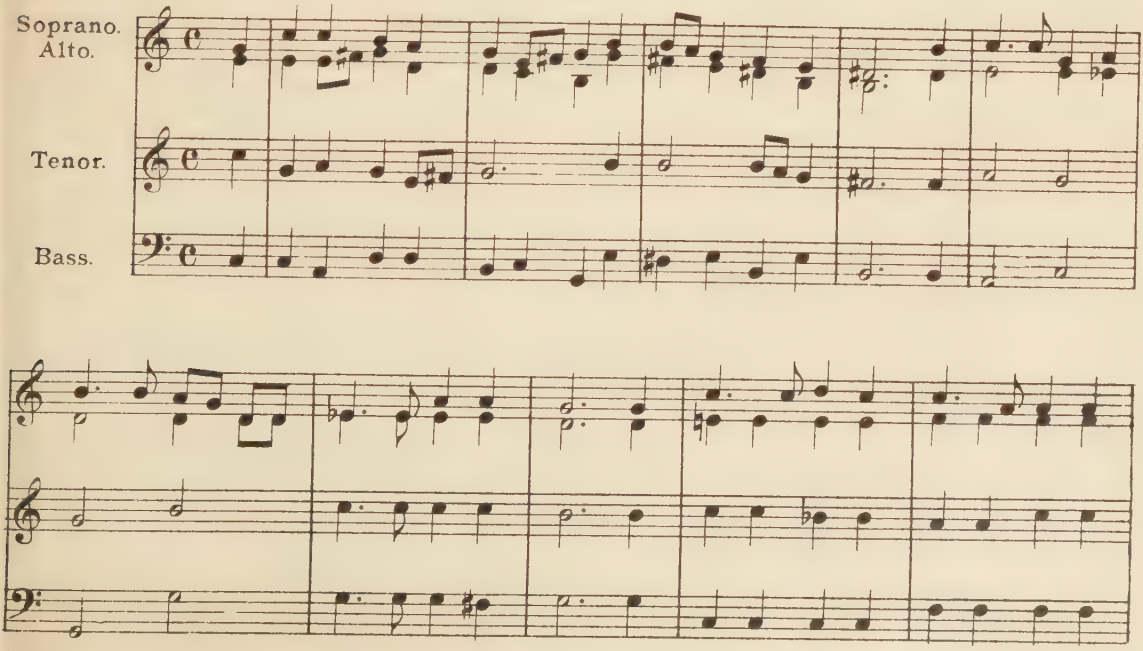
Lone am I, and yet not lonely.

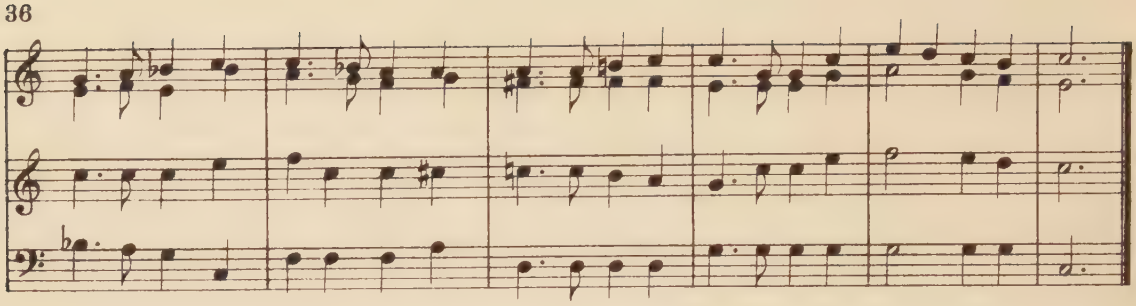
Andante. (Wolf.) v. Weber.


Soprano.
1. Lone am I, and yet not lone - ly, For there comes in
2. While I work, and while I pon - der, Be it joy, or
3. As the stars a - bove in heav - en Light the earth from
Alto.
Tenor.
1. Lone am I, and yet not lone - ly, For there comes in
2. While I work, and while I pon - der, Be it joy, or
3. As the stars a - bove in heav - en Light the earth from
Bass.


vis - ion clear,
be it pain,
pole to pole,
Pure and bright as
While I stay, or
Wheth - er far a -
moon - beams, round me,
while I wan - der,
way, or nigh me,
vis - ion clear,
be it pain,
pole to pole,
Pure and bright as
While I stay, or
Wheth - er far a -
moon-beams, round me,
while I wan - der,
way, or nigh me,

Thy sweet, lov - ing face so dear,
Turns my heart to thee a - gain,
Thou dost al - way fill my soul,
Thy sweet, lov - ing face so dear.
Turns my heart to thee a - gain.
Thou dost al - way fill my soul.
Thy sweet, lov - ing face so dear,
Turns my heart to thee a - gain,
Thou dost al - way fill my soul,
Thy sweet, lov - ing face so dear.
Turns my heart to thee a - gain.
Thou dost al - way fill my soul.
(A. A. W.)

24.


Soprano.
Alto.
Tenor.
Bass.



O, were my love yon lilac fair.

Andante. (Burns.) Schumann.

Soprano.
1. O, were my love yon li - lac fair, Wi' pur - ple blos-soms to the
2. O gin my love were yon red rose, That grows up - on the cas - tle -

Alto.

Tenor.
1. O, were my love yon li - lac fair, Wi' pur - ple blos-soms to the
2. O gin my love were yon red rose, That grows up - on the cas - tle -

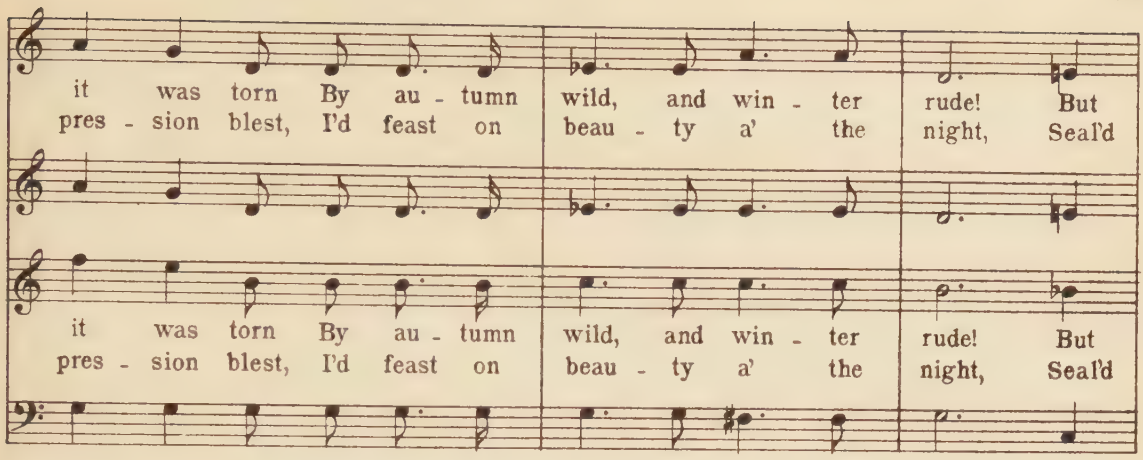
Bass.

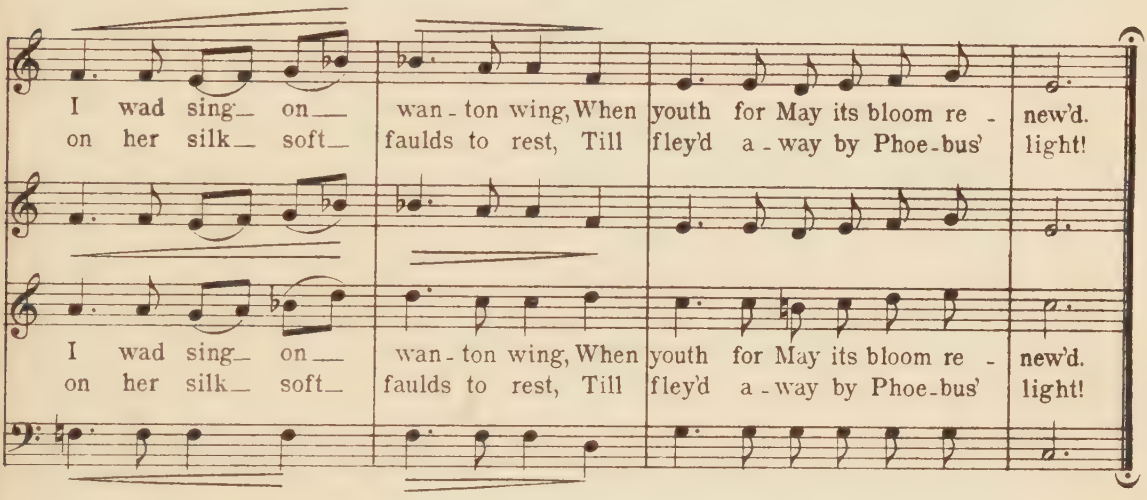
spring, And I a bird to shel - ter there, When wea - ried on my
wa', And I my-sel' a drap o' dew In - to her bon - nie

spring, And I a bird to shel - ter there, When wea - ried on my
wa', And I my-sel' a drap o' dew In - to her bon - nie

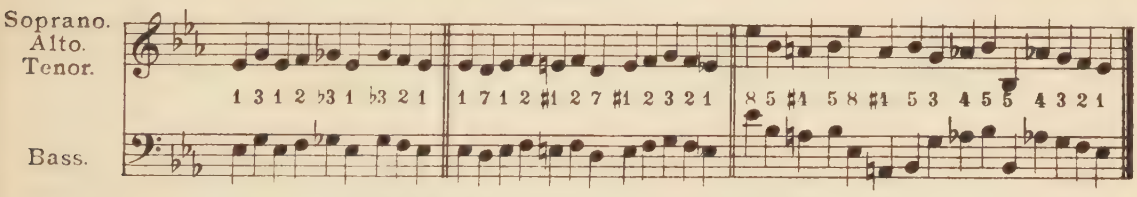
lit - tle wing, When wea - ried on my wing: How I wad mourn when
breast to fa'! In - to her breast to fa'! O there, be - yond ex -

lit - tle wing, When wea - ried on my wing: How I wad mourn when
breast to fa'! In - to her breast to fa'! O there, be - yond ex -

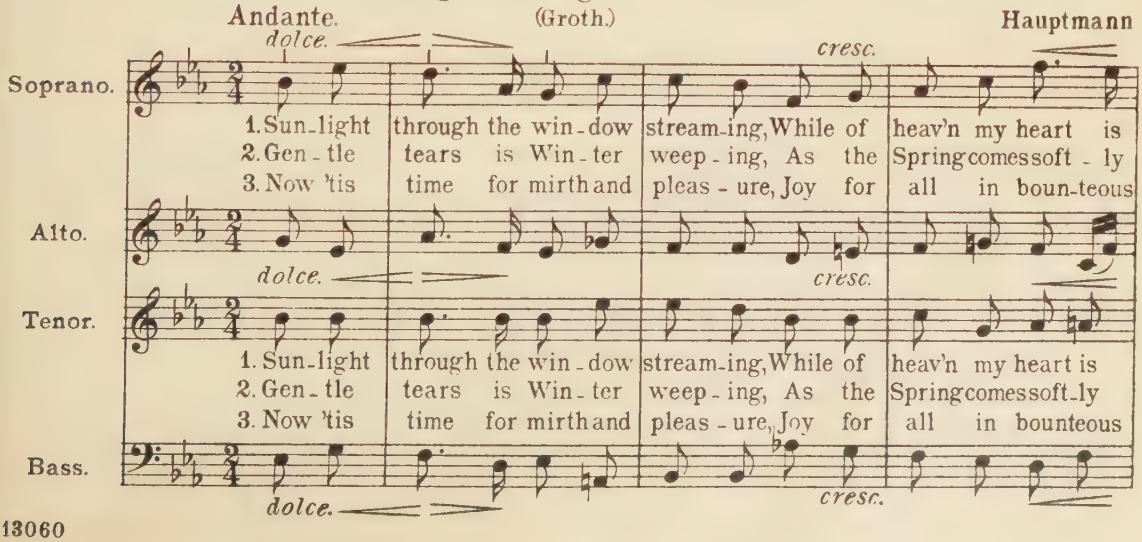
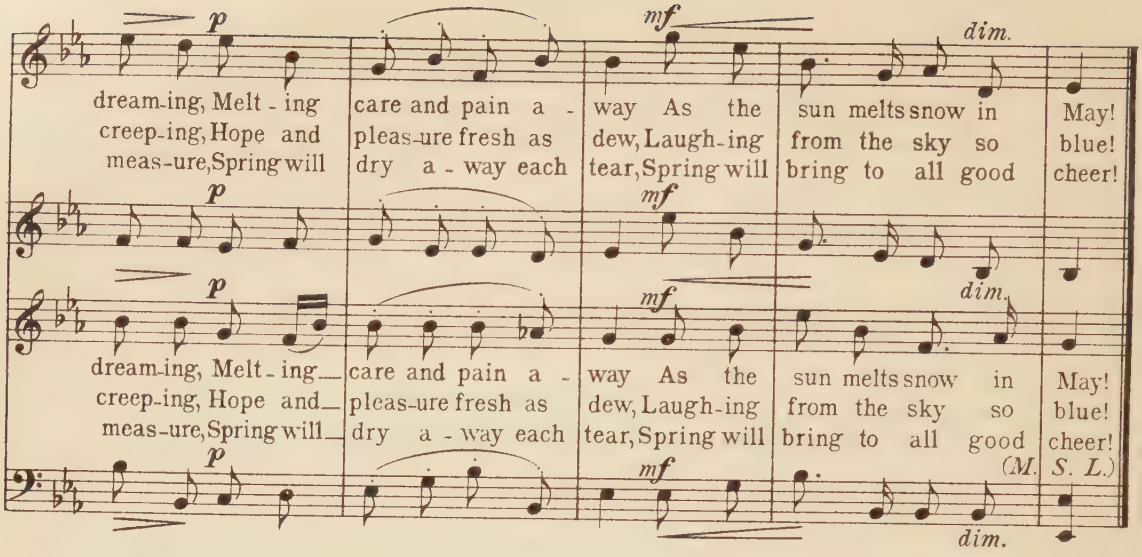

it was torn By au - tumn wild, and win - ter rude! But
pres - sion blest, I'd feast on beau - ty a' the night, Seal'd
it was torn By au - tumn wild, and win - ter rude! But
pres - sion blest, I'd feast on beau - ty a' the night, Seal'd

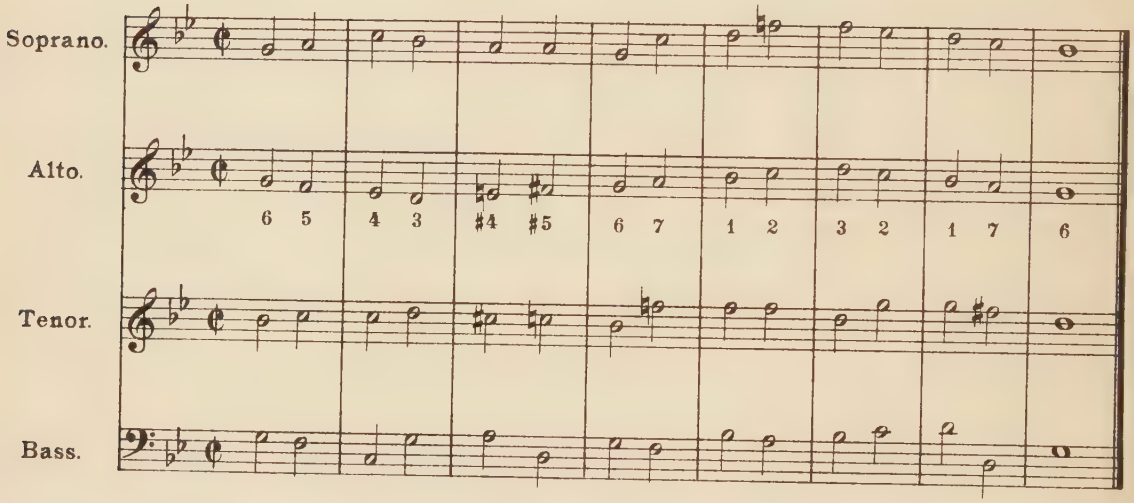

I wad sing_ on_ wan - ton wing, When youth for May its bloom re - new'd.
on her silk_ soft_ faulds to rest, Till fley'd a - way by Phoe - bus' light!
I wad sing_ on_ wan - ton wing, When youth for May its bloom re - new'd.
on her silk_ soft_ faulds to rest, Till fley'd a - way by Phoe - bus' light!

25.



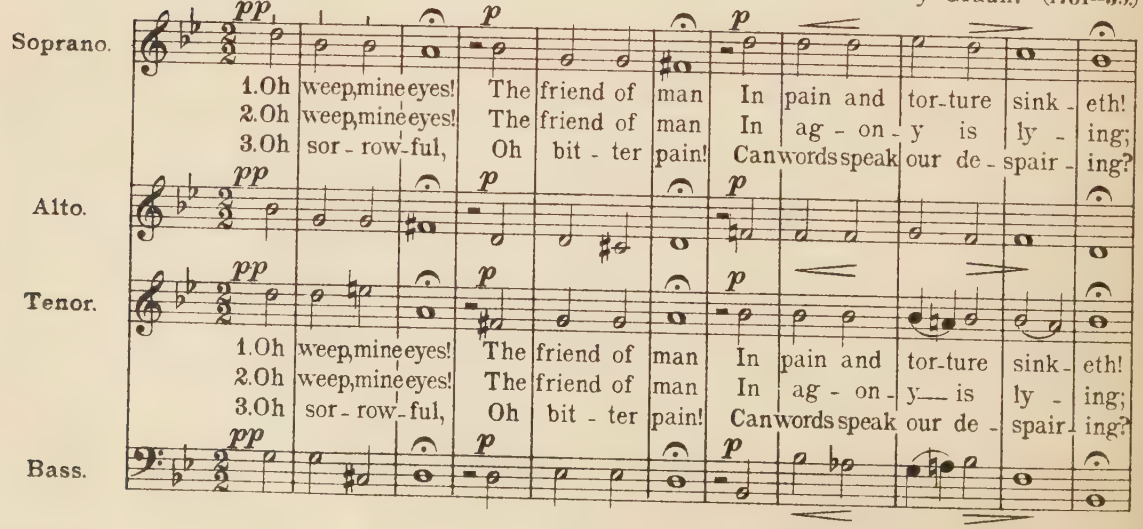
Sunlight through the window.

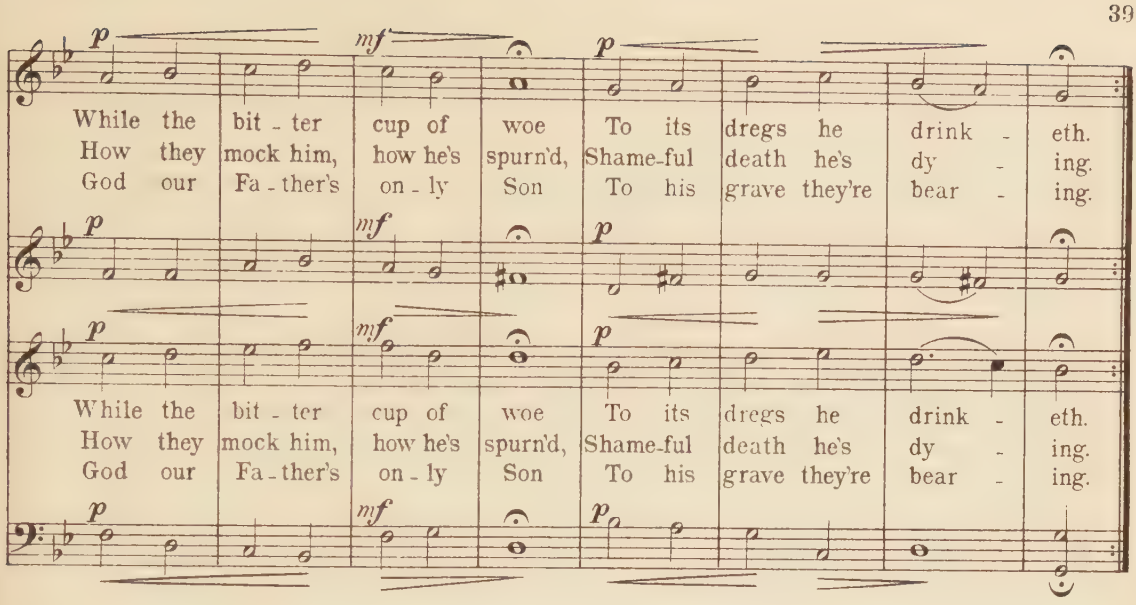
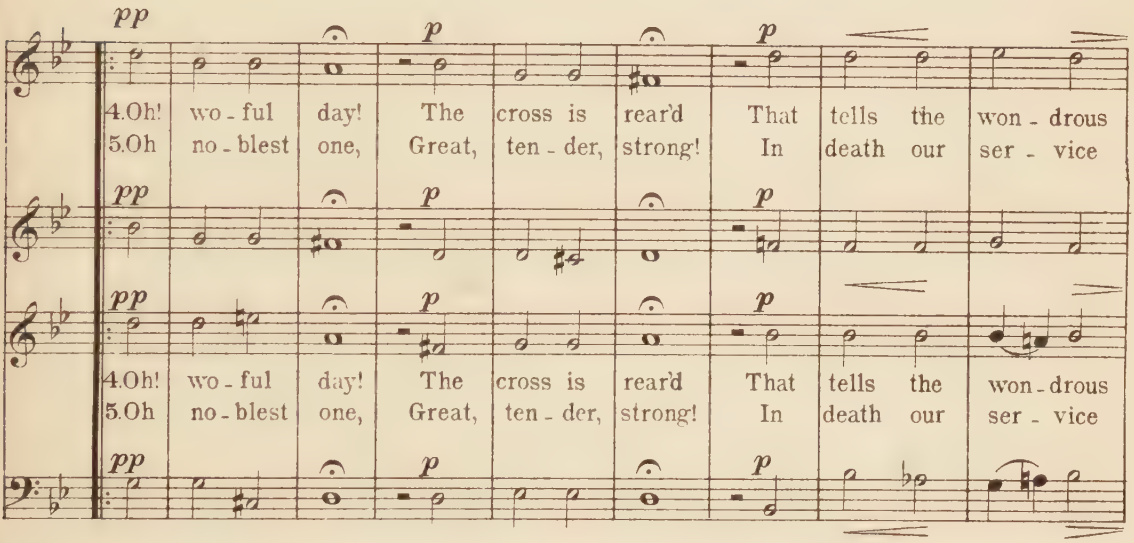
Andante. (Groth.) Hauptmann

dolce.
cresc.
Soprano.
1. Sun - light through the win - dow stream - ing, While of heav'n my heart is
2. Gen - tle tears is Win - ter weep - ing, As the Spring comes soft - ly
3. Now 'tis time for mirth and pleas - ure, Joy for all in boun - teous
Alto.
dolce.
cresc.
Tenor.
1. Sun - light through the win - dow stream - ing, While of heav'n my heart is
2. Gen - tle tears is Win - ter weep - ing, As the Spring comes soft - ly
3. Now 'tis time for mirth and pleas - ure, Joy for all in bounteous
Bass.
dolce.
cresc.

dream-ing, Melt - ing care and pain a - way As the sun melts snow in May!
creep-ing, Hope and pleas-ure fresh as dew, Laugh-ing from the sky so blue!
meas-ure, Spring will dry a - way each tear, Spring will bring to all good cheer!
(M. S. L.)

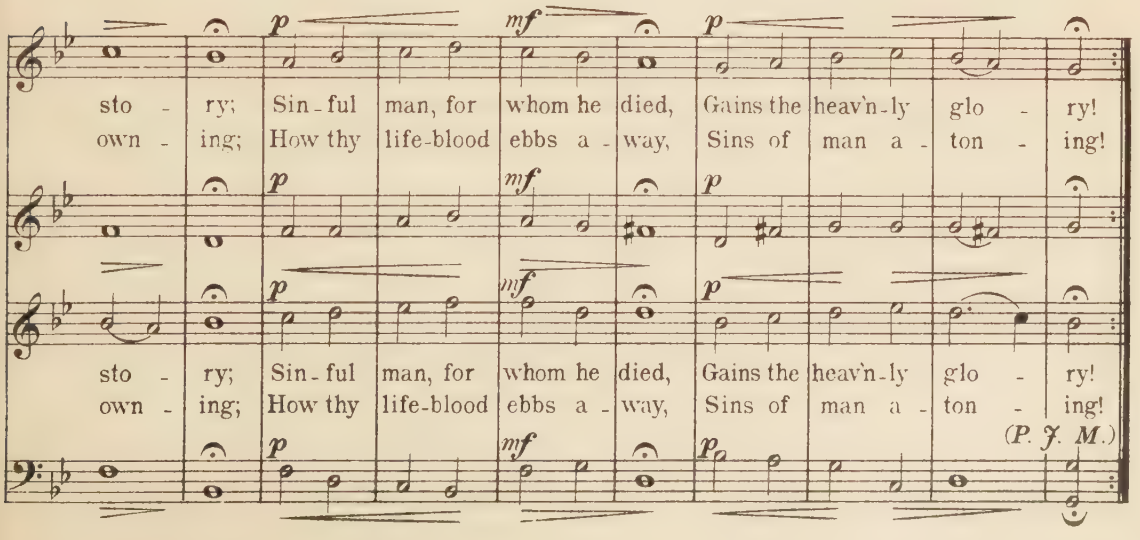
26.

The death of Jesus.

Andante.

Christoph Peter.
harm. by Graun. (1701–59.)

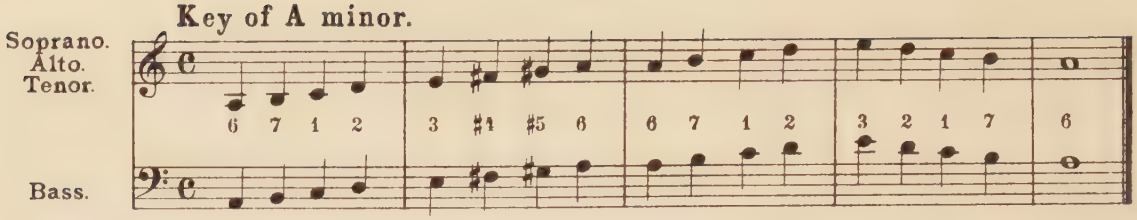
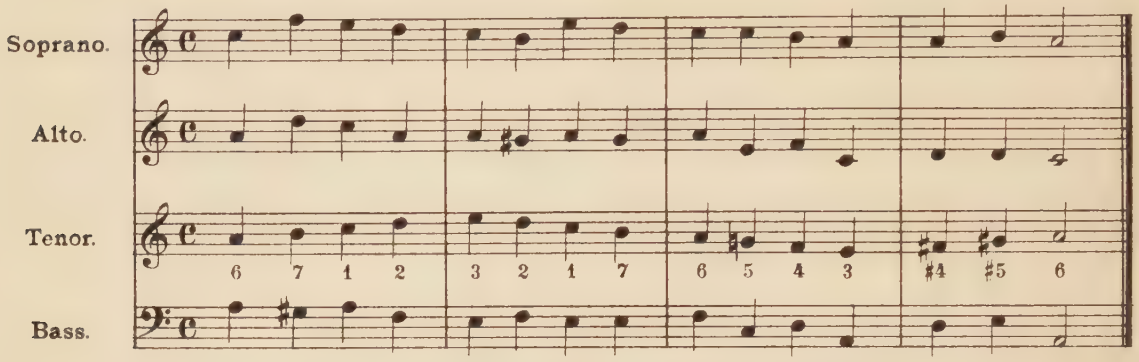

Soprano.
1. Oh weep, mine eyes! The friend of man In pain and tor-ture sink - eth!
2. Oh weep, mine eyes! The friend of man In ag - on - y is ly - ing;
3. Oh sor - row-ful, Oh bit - ter pain! Can words speak our de - spair - ing?
Alto.
Tenor.
1. Oh weep, mine eyes! The friend of man In pain and tor-ture sink - eth!
2. Oh weep, mine eyes! The friend of man In ag - on - y is ly - ing;
3. Oh sor - row-ful, Oh bit - ter pain! Can words speak our de - spair - ing?
Bass.


While the bit - ter cup of woe To its dregs he drink - eth.
How they mock him, how he's spurn'd, Shame-ful death he's dy - ing.
God our Fa - ther's on - ly Son To his grave they're bear - ing.
While the bit - ter cup of woe To its dregs he drink - eth.
How they mock him, how he's spurn'd, Shame-ful death he's dy - ing.
God our Fa - ther's on - ly Son To his grave they're bear - ing.

4.Oh! wo - ful day! The cross is rear'd That tells the won - drous
5.Oh no - blest one, Great, ten - der, strong! In death our ser - vice
4.Oh! wo - ful day! The cross is rear'd That tells the won - drous
5.Oh no - blest one, Great, ten - der, strong! In death our ser - vice

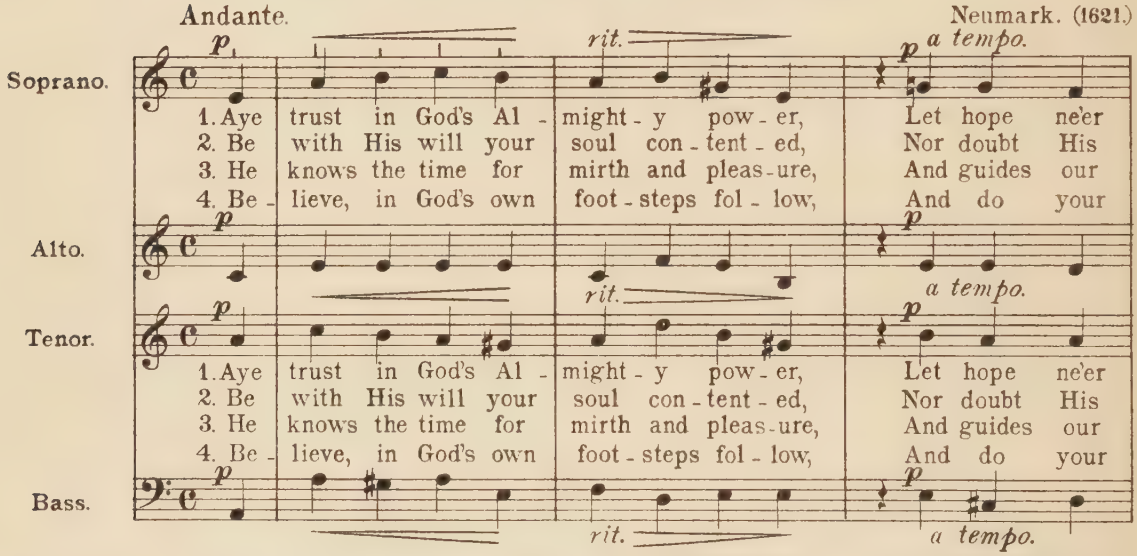

sto - ry; Sin - ful man, for whom he died, Gains the heav'n - ly glo - ry!
own - ing; How thy life-blood ebbs a - way, Sins of man a - ton - ing!
sto - ry; Sin - ful man, for whom he died, Gains the heav'n - ly glo - ry!
own - ing; How thy life-blood ebbs a - way, Sins of man a - ton - ing!
(P. J. M.)

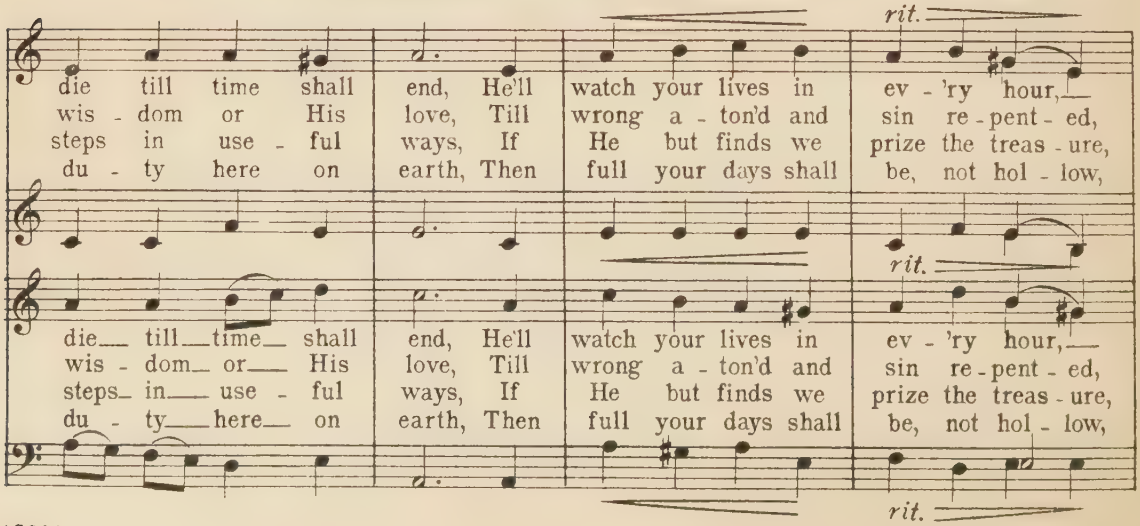
27.

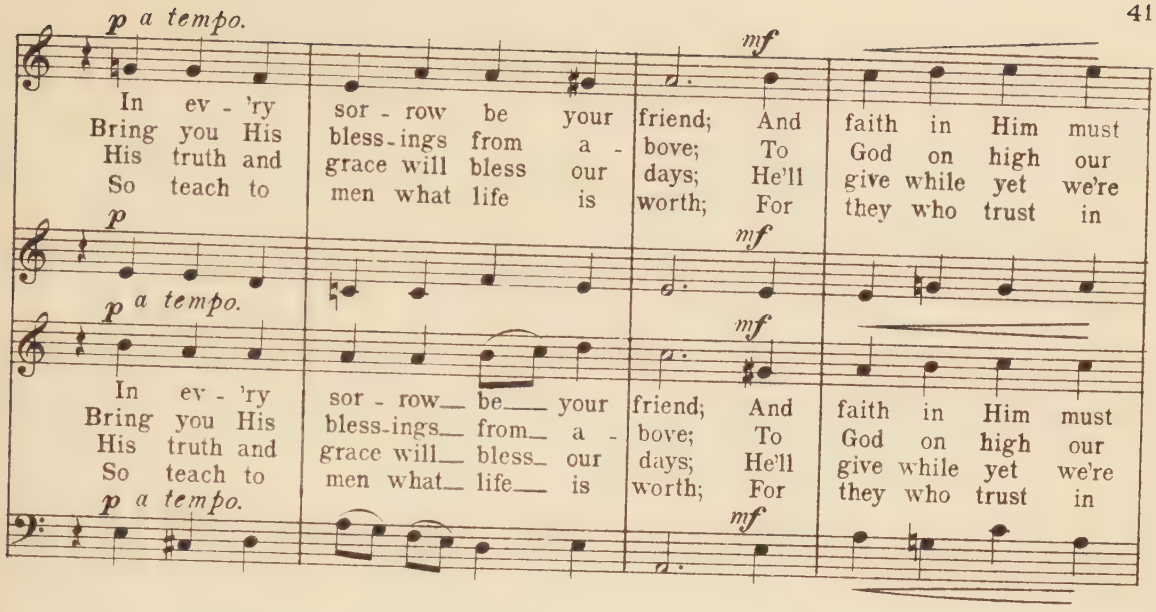
Key of A minor.

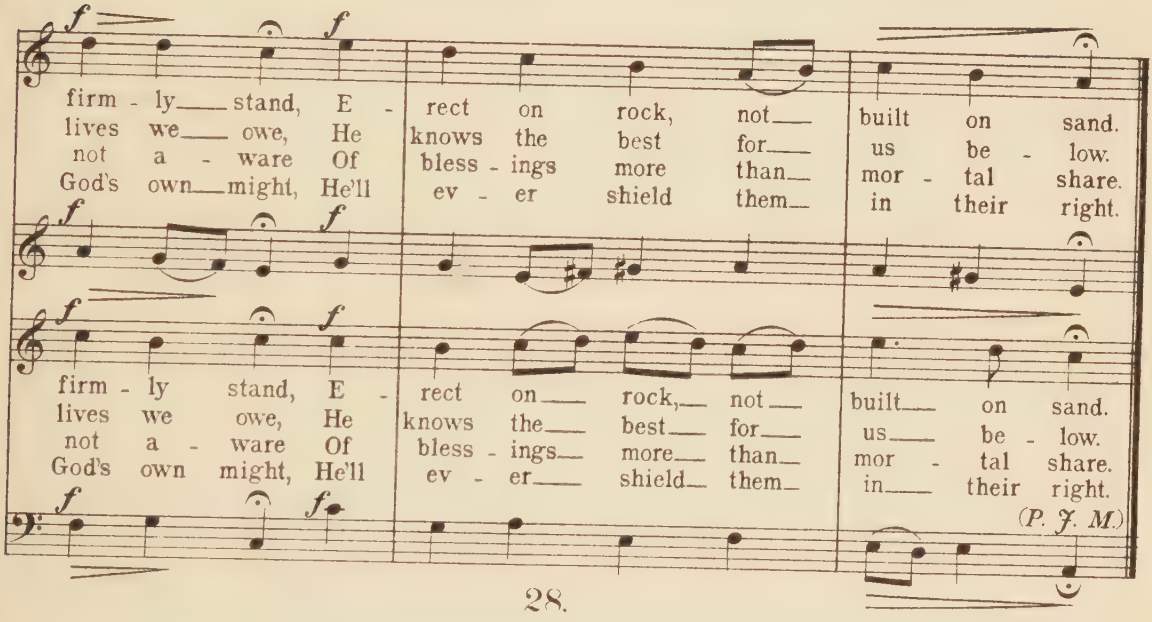


Aye trust in God's almighty power.

Andante. Neumark. (1621.)

Soprano.
Alto.
Tenor.
Bass.
p
rit.
a tempo.
1. Aye trust in God's Al - might - y pow - er, Let hope ne'er
2. Be with His will your soul con - tent - ed, Nor doubt His
3. He knows the time for mirth and pleas - ure, And guides our
4. Be - lieve, in God's own foot - steps fol - low, And do your


rit.
die till time shall end, He'll watch your lives in ev - 'ry hour,
wis - dom or His love, Till wrong a - ton'd and sin re - pent - ed,
steps in use - ful ways, If He but finds we prize the treas - ure,
du - ty here on earth, Then full your days shall be, not hol - low,
die till time shall end, He'll watch your lives in ev - 'ry hour,
wis - dom or His love, Till wrong a - ton'd and sin re - pent - ed,
steps in use - ful ways, If He but finds we prize the treas - ure,
du - ty here on earth, Then full your days shall be, not hol - low,
rit.


p a tempo.
In ev - 'ry sor - row be your friend; And faith in Him must
Bring you His bless-ings from a - bove; To God on high our
His truth and grace will bless our days; He'll give while yet we're
So teach to men what life is worth; For they who trust in
mf
p a tempo.
In ev - 'ry sor - row be your friend; And faith in Him must
Bring you His bless-ings from a - bove; To God on high our
His truth and grace will bless our days; He'll give while yet we're
So teach to men what life is worth; For they who trust in
p a tempo.
mf

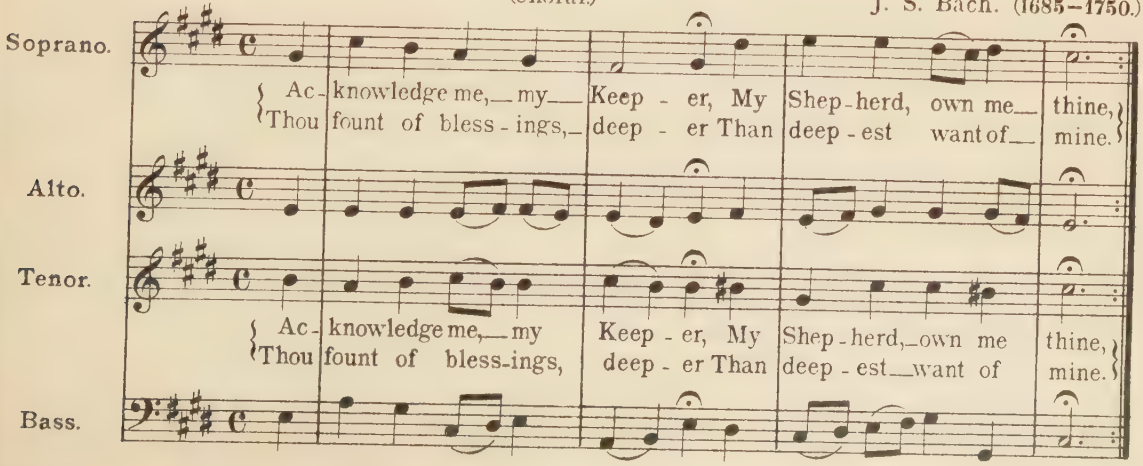
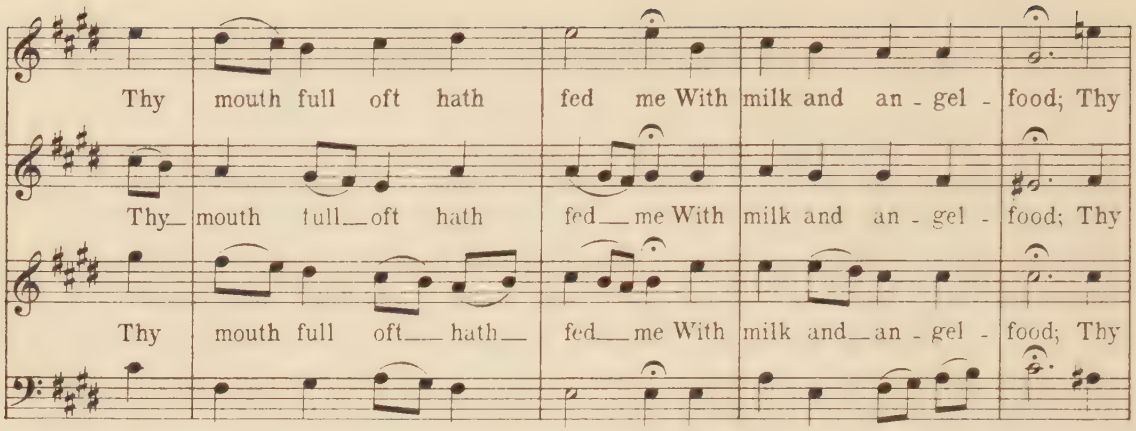
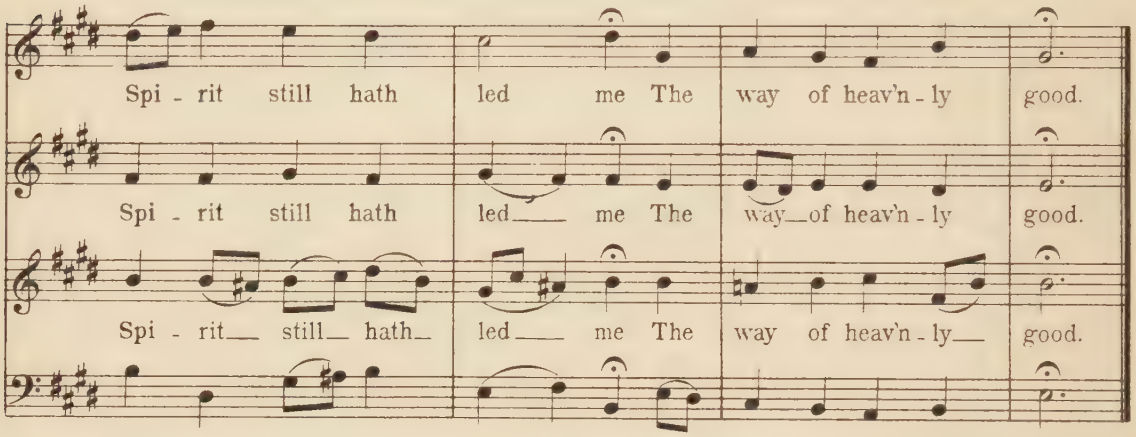

f
firm - ly stand, E - rect on rock, not built on sand.
lives we owe, He knows the best for us be - low.
not a - ware Of bless - ings more than mor - tal share.
God's own might, He'll ev - er shield them in their right.
firm - ly stand, E - rect on rock, not built on sand.
lives we owe, He knows the best for us be - low.
not a - ware Of bless - ings more than mor - tal share.
God's own might, He'll ev - er shield them in their right.
(P. J. M.)

28.

Acknowledge me, my Keeper.

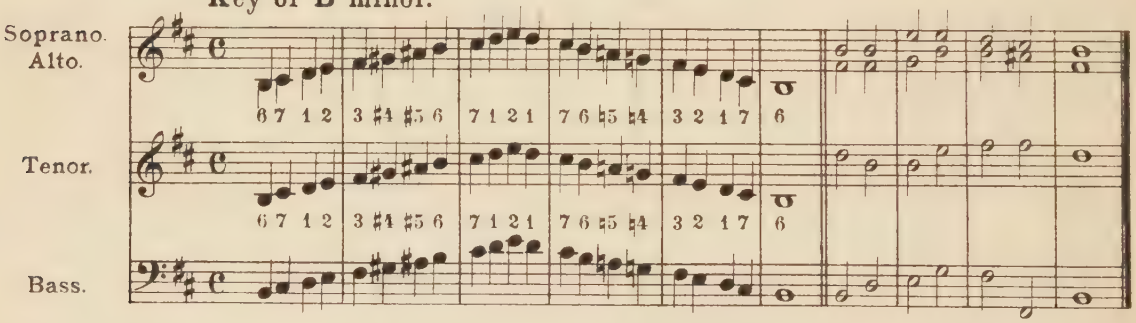
(Choral.)

J. S. Bach. (1685–1750.)


Soprano.
Ac- knowledge me, my Keep - er, My Shep - herd, own me thine,
Thou fount of bless - ings, deep - er Than deep - est want of mine.
Alto.
Tenor.
Ac- knowledge me, my Keep - er, My Shep - herd, own me thine,
Thou fount of bless - ings, deep - er Than deep - est want of mine.
Bass.

Thy mouth full oft hath fed me With milk and an - gel - food; Thy
Thy mouth full oft hath fed me With milk and an - gel - food; Thy
Thy mouth full oft hath fed me With milk and an - gel - food; Thy

Spi - rit still hath led me The way of heav'n - ly good.
Spi - rit still hath led me The way of heav'n - ly good.
Spi - rit still hath led me The way of heav'n - ly good.

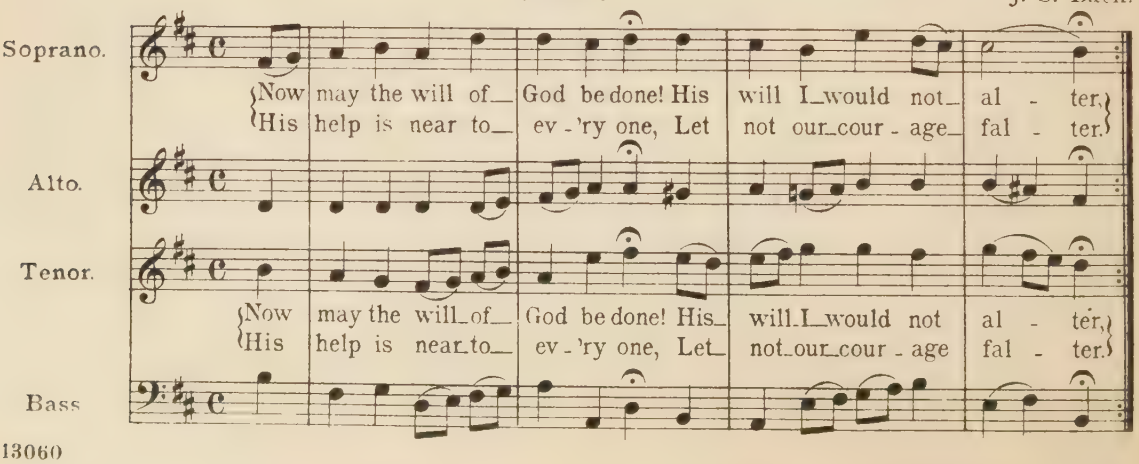
29.

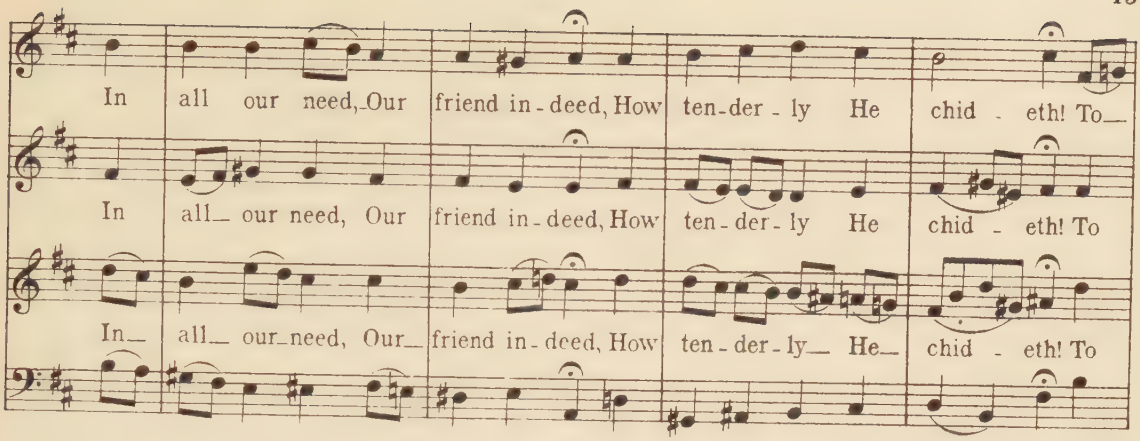
Key of B minor.

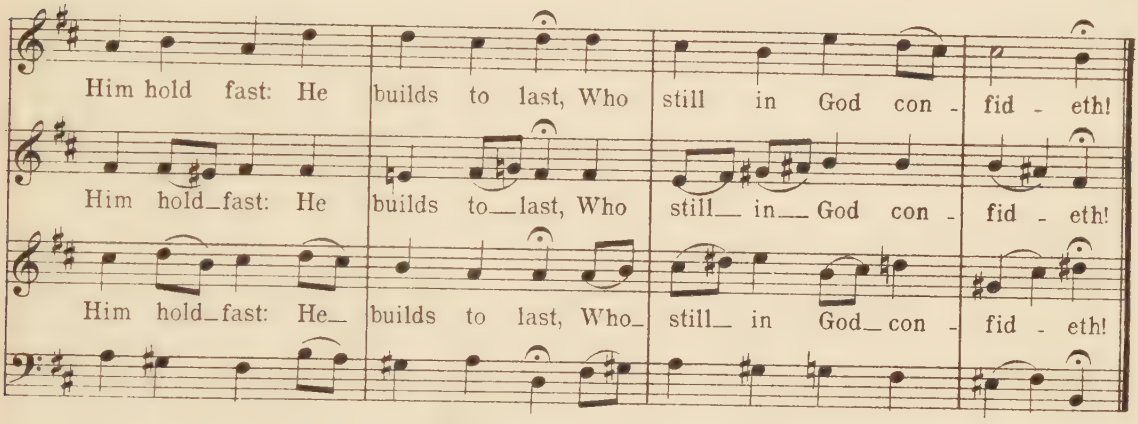


Now may the will of God be done!

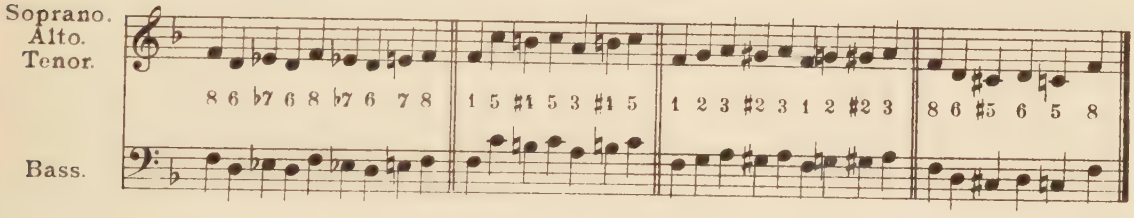
(Choral.) J. S. Bach.


Soprano.
Now may the will of God be done! His will I would not al - ter,
His help is near to ev - 'ry one, Let not our cour - age fal - ter.
Alto.
Tenor.
Now may the will of God be done! His will I would not al - ter,
His help is near to ev - 'ry one, Let not our cour - age fal - ter.
Bass


In all our need, Our friend in-deed, How ten-der-ly He chid-eth! To
In all our need, Our friend in-deed, How ten-der-ly He chid-eth! To
In all our need, Our friend in-deed, How ten-der-ly He chid-eth! To

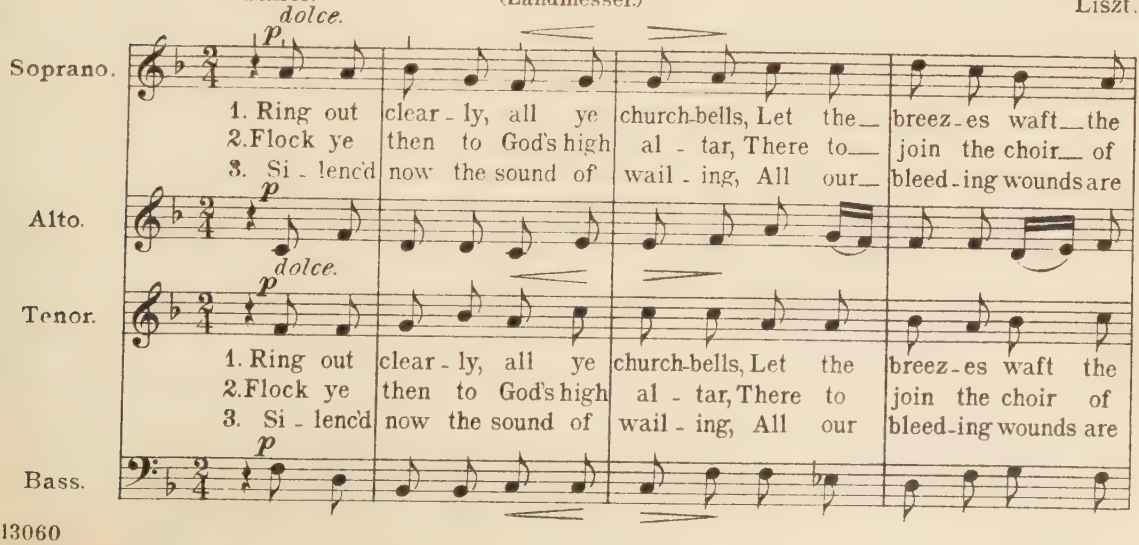

Him hold fast: He builds to last, Who still in God con-fid-eth!
Him hold fast: He builds to last, Who still in God con-fid-eth!
Him hold fast: He builds to last, Who still in God con-fid-eth!

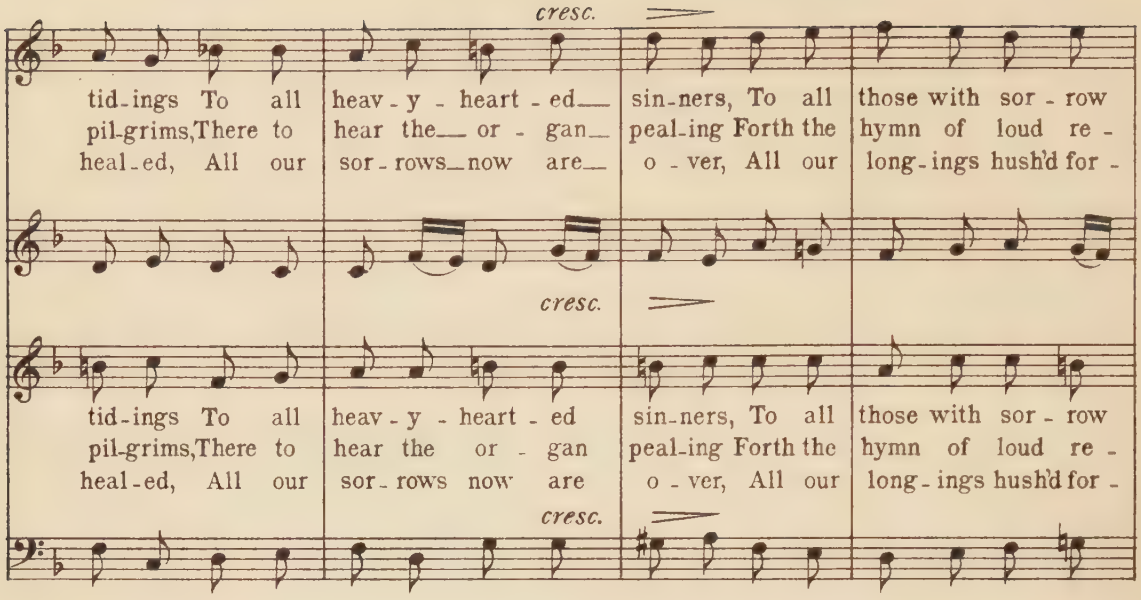
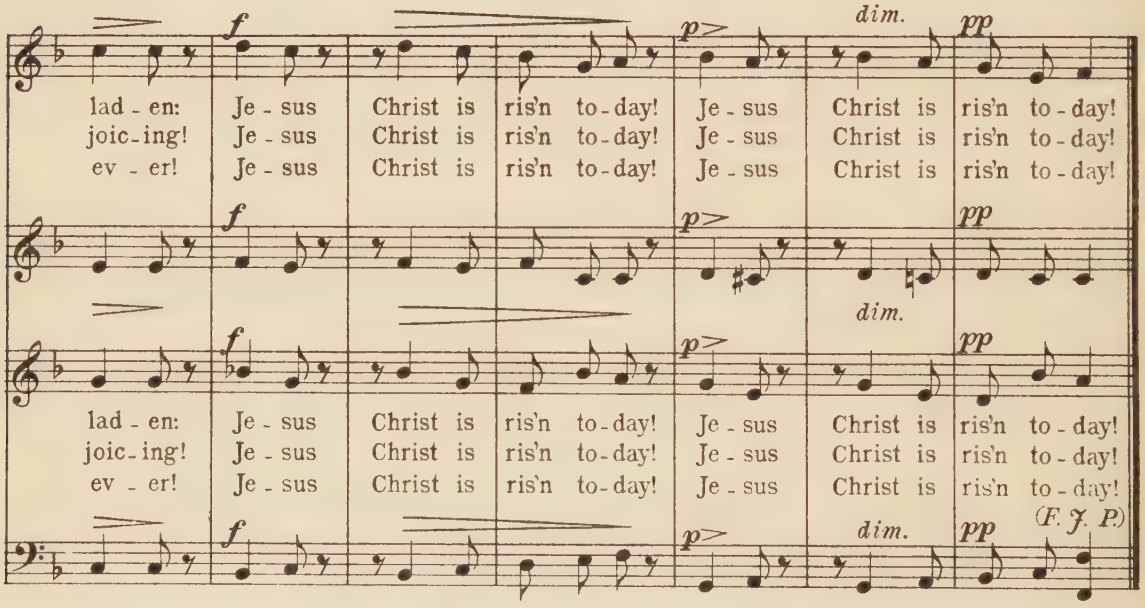
30.



Easter Song.

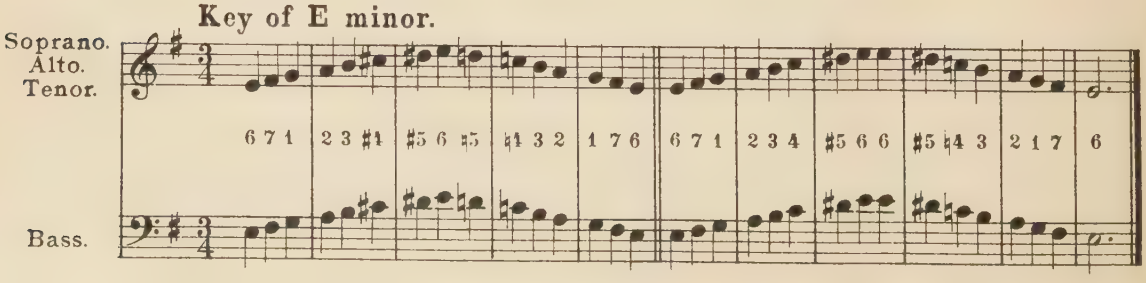
Andante. (Landmesser.) Liszt.


Soprano.
Alto.
Tenor.
Bass.
dolce.
1. Ring out clear-ly, all ye church-bells, Let the breez-es waft the
2. Flock ye then to God's high al-tar, There to join the choir of
3. Si-lenc'd now the sound of wail-ing, All our bleed-ing wounds are

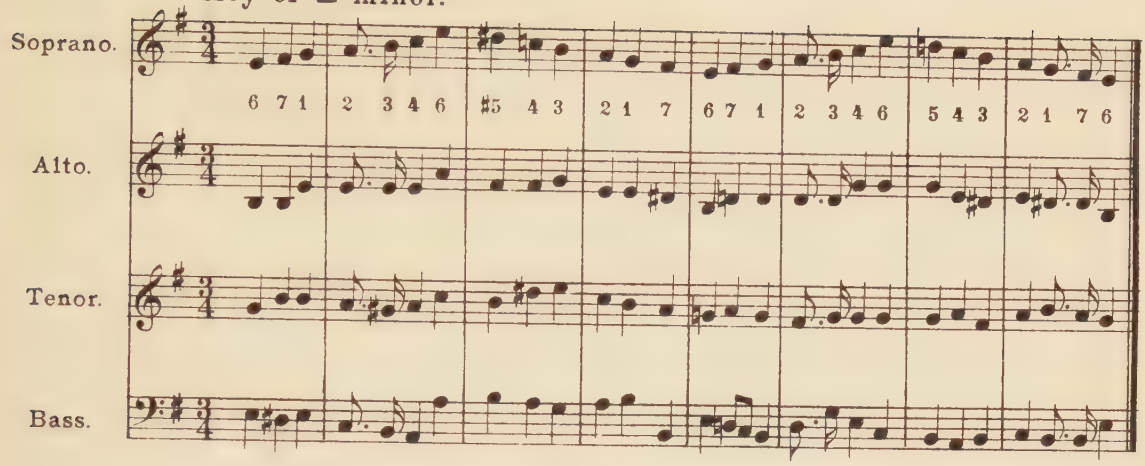

cresc.
tid-ings To all heav-y-heart-ed sin-ners, To all those with sor-row
pil-grims,There to hear the or-gan peal-ing Forth the hymn of loud re-
heal-ed, All our sor-rows now are o-ver, All our long-ings hush'd for-
cresc.
tid-ings To all heav-y-heart-ed sin-ners, To all those with sor-row
pil-grims,There to hear the or-gan peal-ing Forth the hymn of loud re-
heal-ed, All our sor-rows now are o-ver, All our long-ings hush'd for-
cresc.

f p dim. pp
lad-en: Je-sus Christ is ris'n to-day! Je-sus Christ is ris'n to-day!
joic-ing! Je-sus Christ is ris'n to-day! Je-sus Christ is ris'n to-day!
ev-er! Je-sus Christ is ris'n to-day! Je-sus Christ is ris'n to-day!
f p dim. pp
lad-en: Je-sus Christ is ris'n to-day! Je-sus Christ is ris'n to-day!
joic-ing! Je-sus Christ is ris'n to-day! Je-sus Christ is ris'n to-day!
ev-er! Je-sus Christ is ris'n to-day! Je-sus Christ is ris'n to-day!
f p dim. pp (F. J. P.)

31.

Key of E minor.



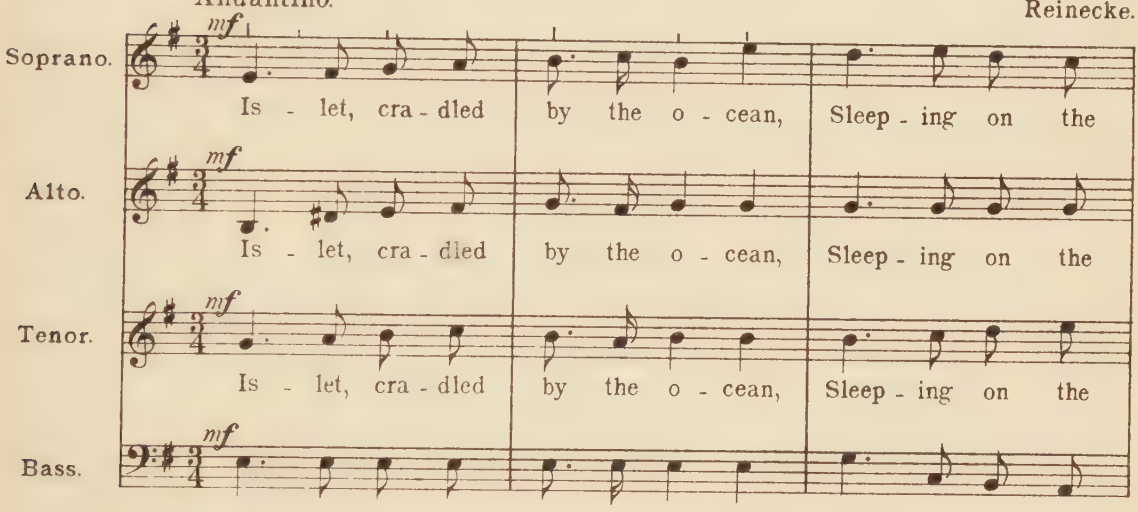
Key of E minor.

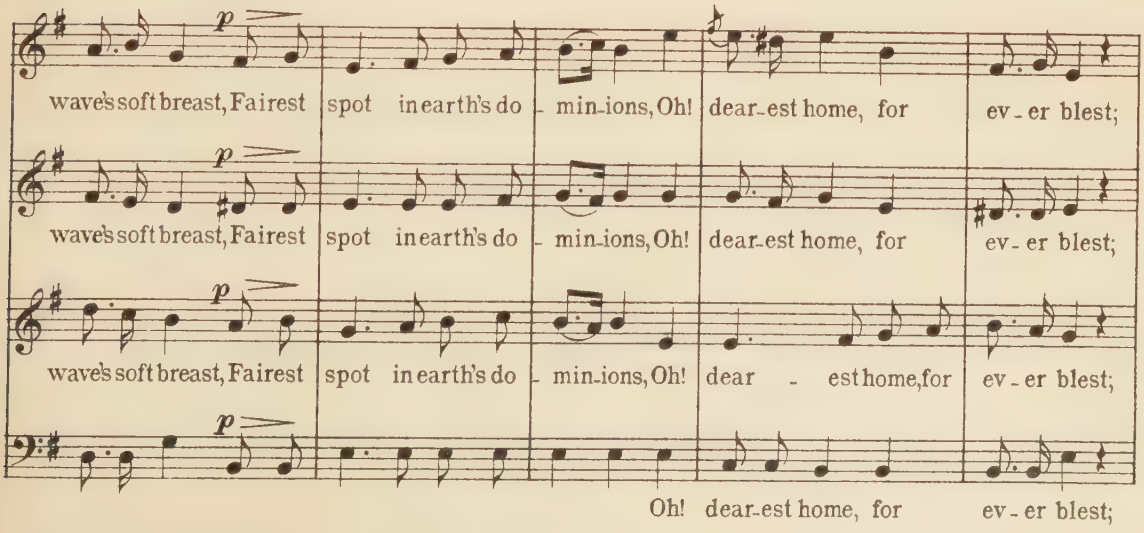


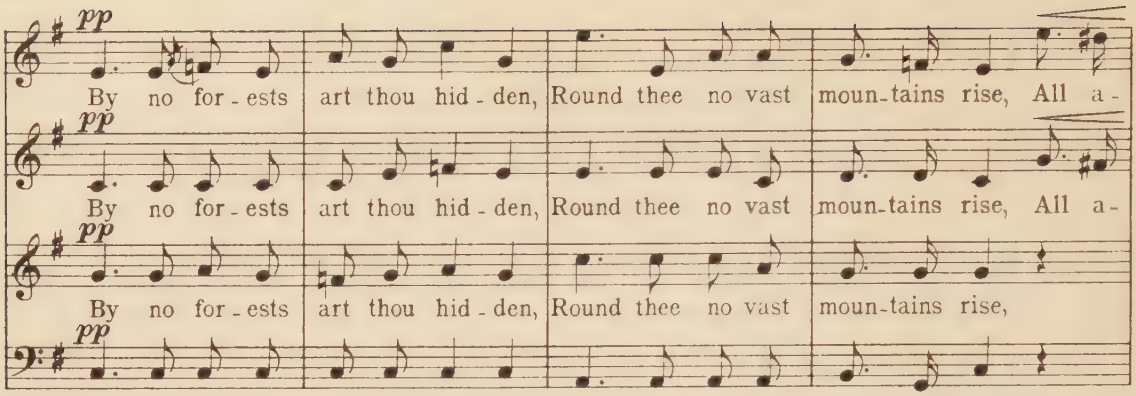
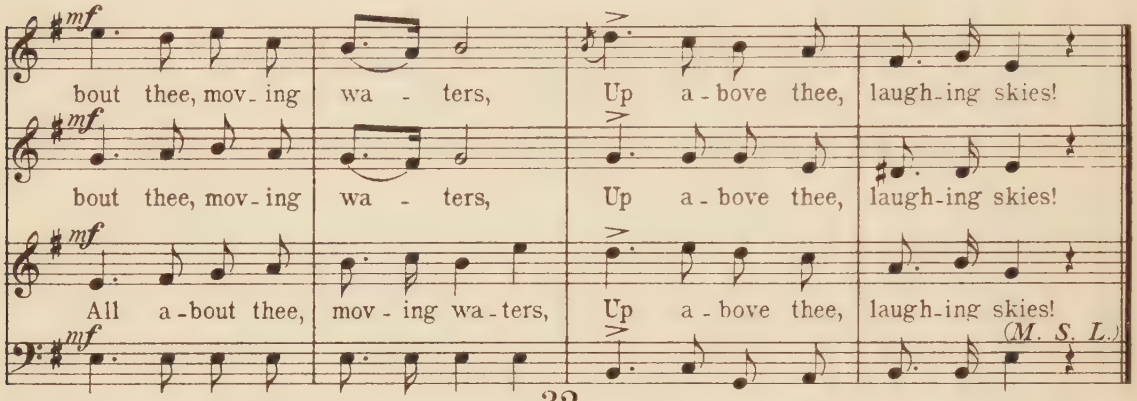
The Islet.

(Bienatzki.)

Andantino. Reinecke.





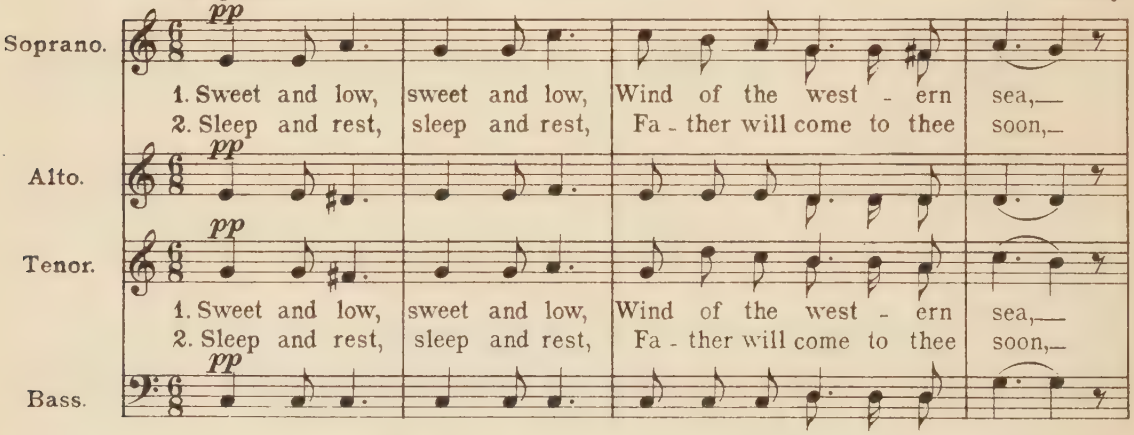

pp
By no for - ests art thou hid - den, Round thee no vast moun-tains rise, All a -
By no for - ests art thou hid - den, Round thee no vast moun-tains rise, All a -
By no for - ests art thou hid - den, Round thee no vast moun-tains rise,

mf
bout thee, mov - ing wa - ters, Up a - bove thee, laugh-ing skies!
bout thee, mov - ing wa - ters, Up a - bove thee, laugh-ing skies!
All a - bout thee, mov - ing wa - ters, Up a - bove thee, laugh-ing skies!
(M. S. L.)

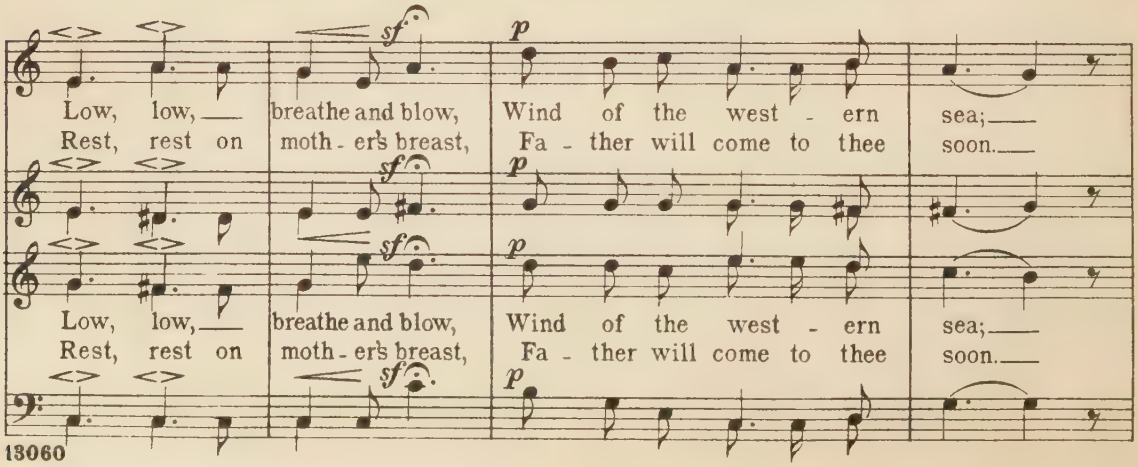
32.

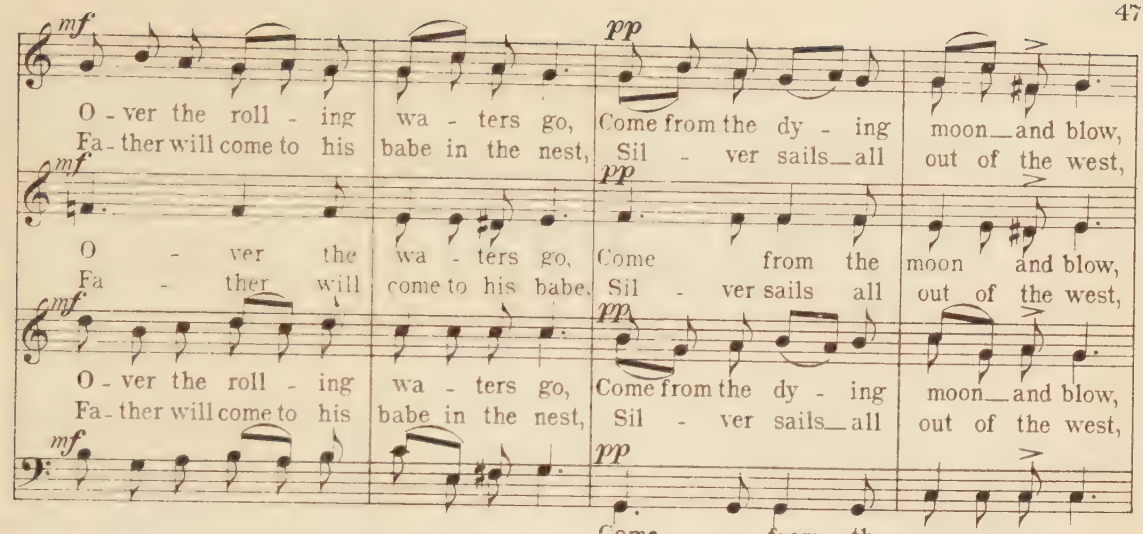
Sweet and low.

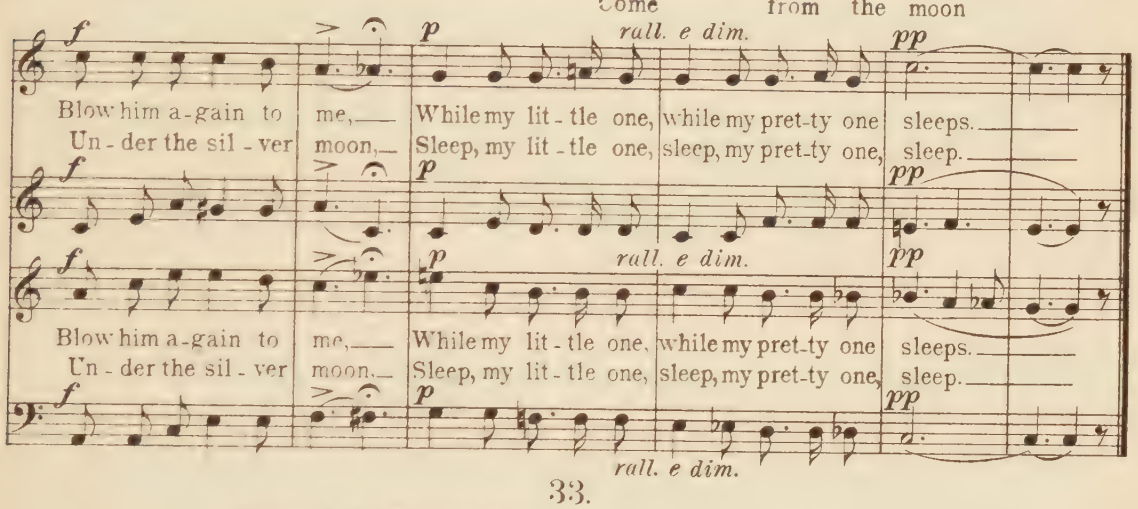
(Tennyson.)

Larghetto. Barnby.


Soprano.
Alto.
Tenor.
Bass.
pp
1. Sweet and low, sweet and low, Wind of the west - ern sea,
2. Sleep and rest, sleep and rest, Fa - ther will come to thee soon,

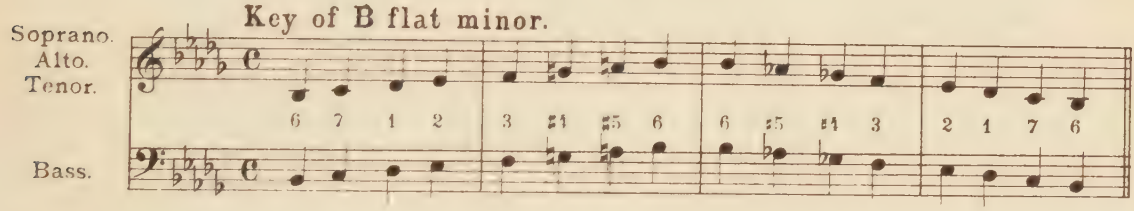

sf
p
Low, low, breathe and blow, Wind of the west - ern sea;
Rest, rest on moth - er's breast, Fa - ther will come to thee soon.
Low, low, breathe and blow, Wind of the west - ern sea;
Rest, rest on moth - er's breast, Fa - ther will come to thee soon.

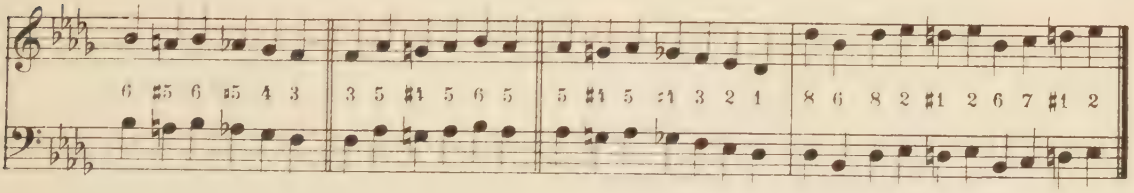

mf
pp
O - ver the roll - ing wa - ters go, Come from the dy - ing moon and blow,
Fa - ther will come to his babe in the nest, Sil - ver sails all out of the west,
O - ver the wa - ters go, Come from the moon and blow,
Fa - ther will come to his babe. Sil - ver sails all out of the west,
O - ver the roll - ing wa - ters go, Come from the dy - ing moon and blow,
Fa - ther will come to his babe in the nest, Sil - ver sails all out of the west,
Come from the moon

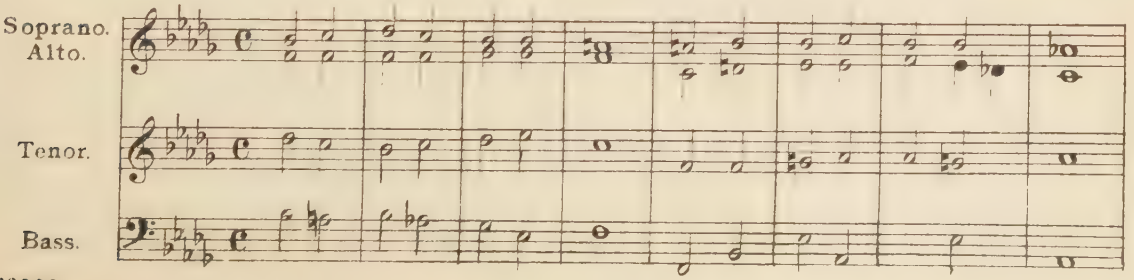

f
p
pp
rall. e dim.
Blow him a-gain to me, While my lit - tle one, while my pret-ty one sleeps.
Un - der the sil - ver moon, Sleep, my lit - tle one, sleep, my pret-ty one, sleep.
Blow him a-gain to me, While my lit - tle one, while my pret-ty one sleeps.
Un - der the sil - ver moon, Sleep, my lit - tle one, sleep, my pret-ty one, sleep.

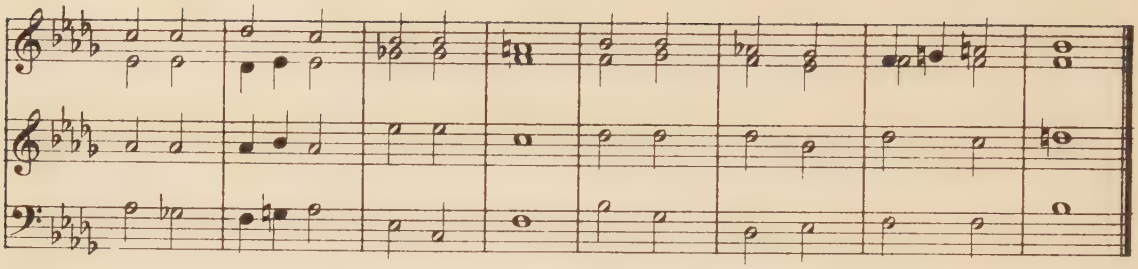
33.

Key of B flat minor.



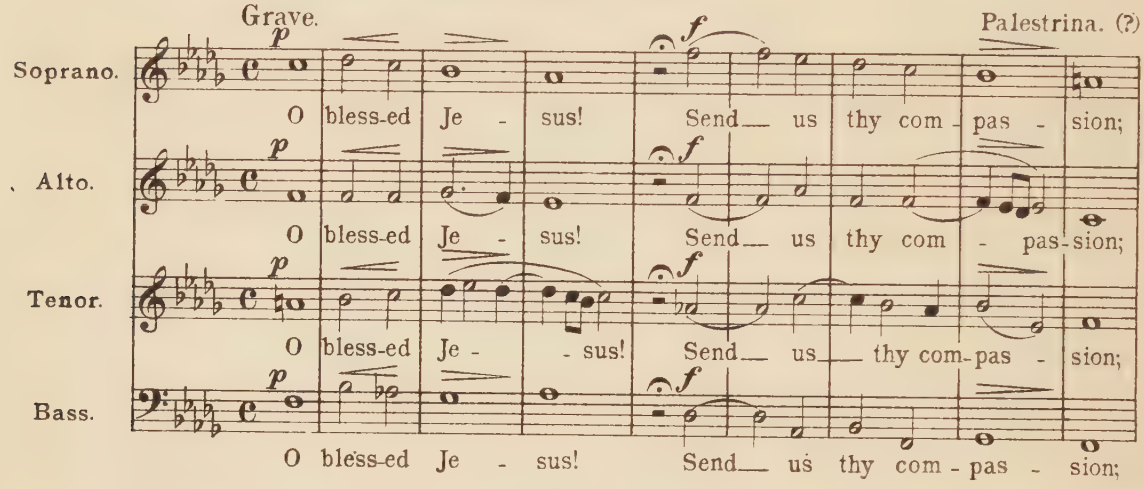
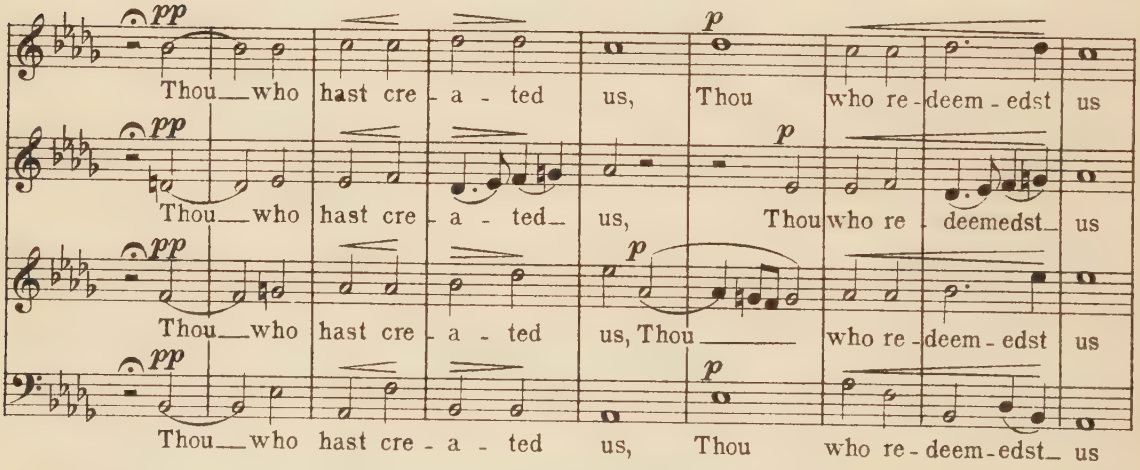


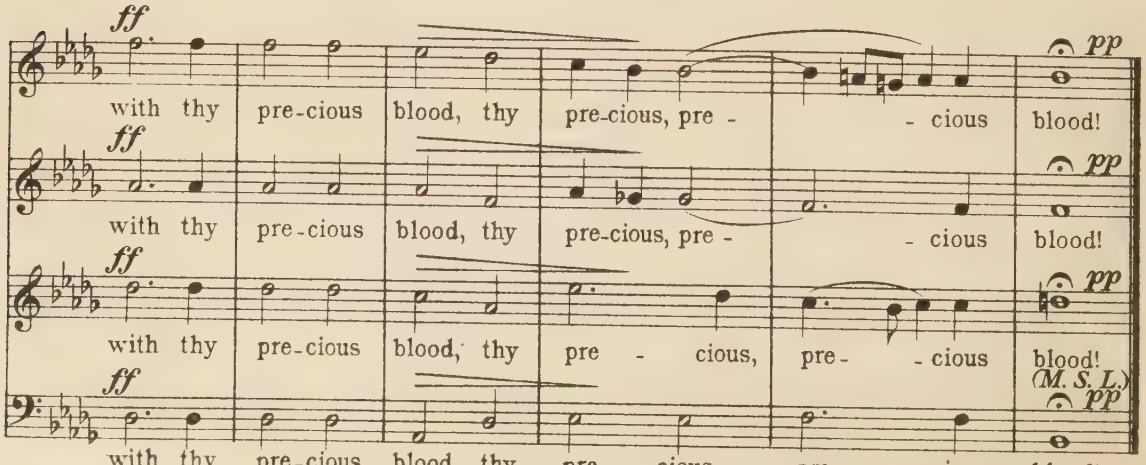




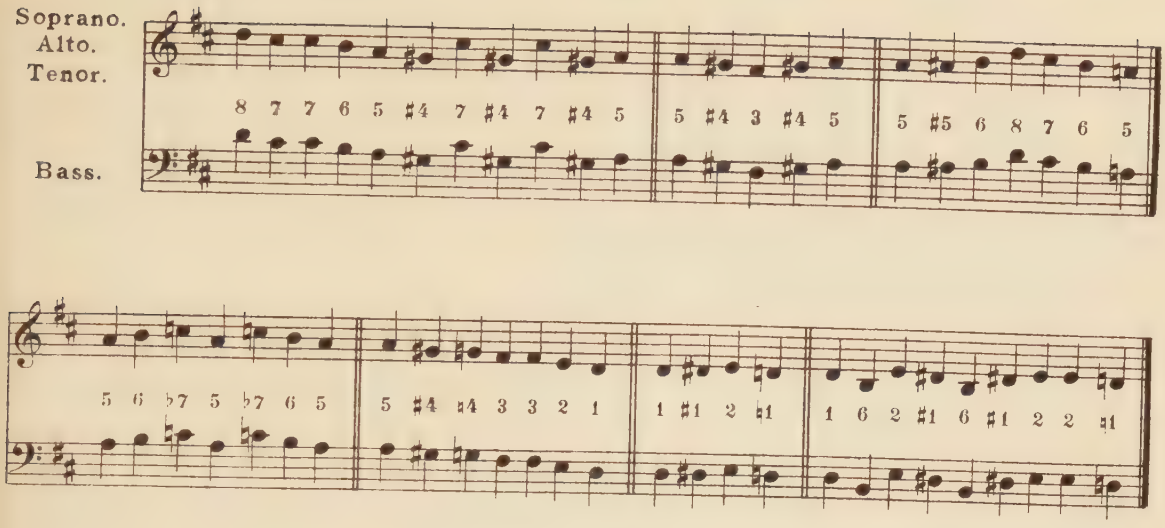
Oh Blessèd Jesus!

Grave. Palestrina. (?)


Soprano.
O bless-ed Je - sus! Send us thy com - pas - sion;
Alto.
O bless-ed Je - sus! Send us thy com - pas - sion;
Tenor.
O bless-ed Je - sus! Send us thy com - pas - sion;
Bass.
O bless-ed Je - sus! Send us thy com - pas - sion;

Thou who hast cre - a - ted us, Thou who re - deem - edst us
Thou who hast cre - a - ted us, Thou who re - deemedst us
Thou who hast cre - a - ted us, Thou who re - deem - edst us
Thou who hast cre - a - ted us, Thou who re - deem - edst us

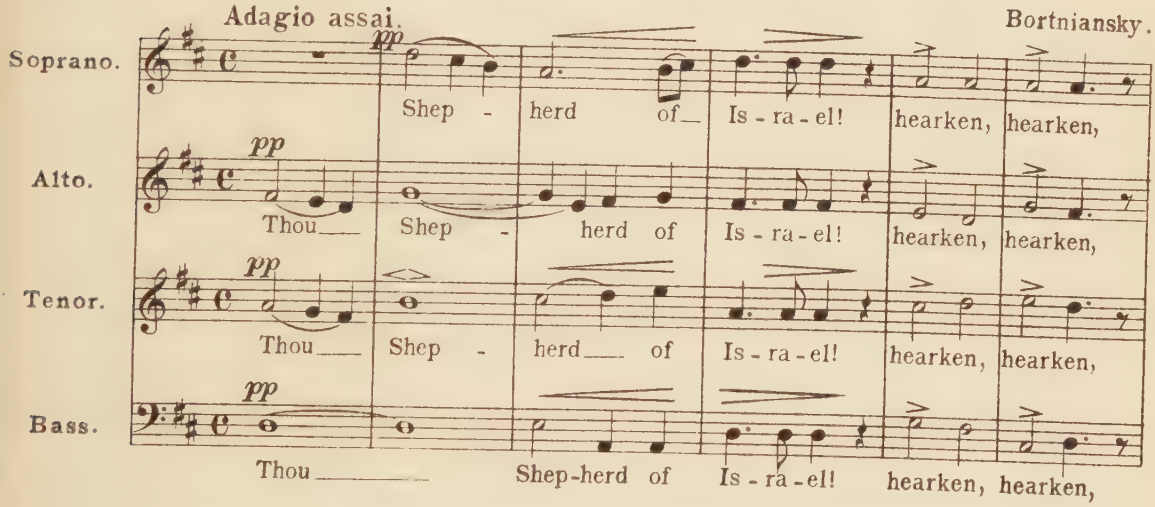

with thy pre-cious blood, thy pre-cious, pre - cious blood!
with thy pre-cious blood, thy pre-cious, pre - cious blood!
with thy pre-cious blood, thy pre - cious, pre - cious blood!
(M. S. L.)
with thy pre-cious blood, thy pre - cious, pre - cious blood!

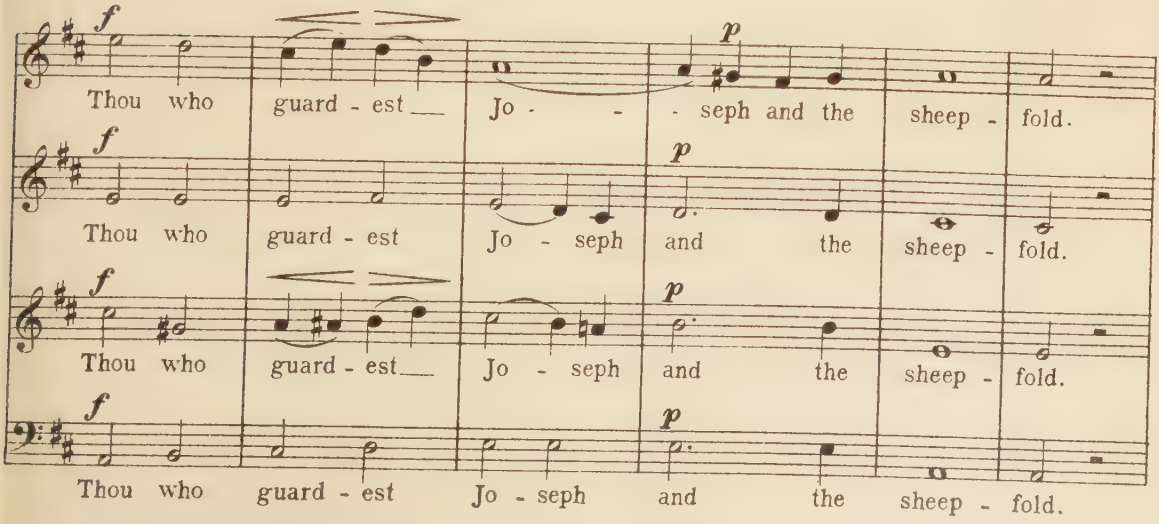
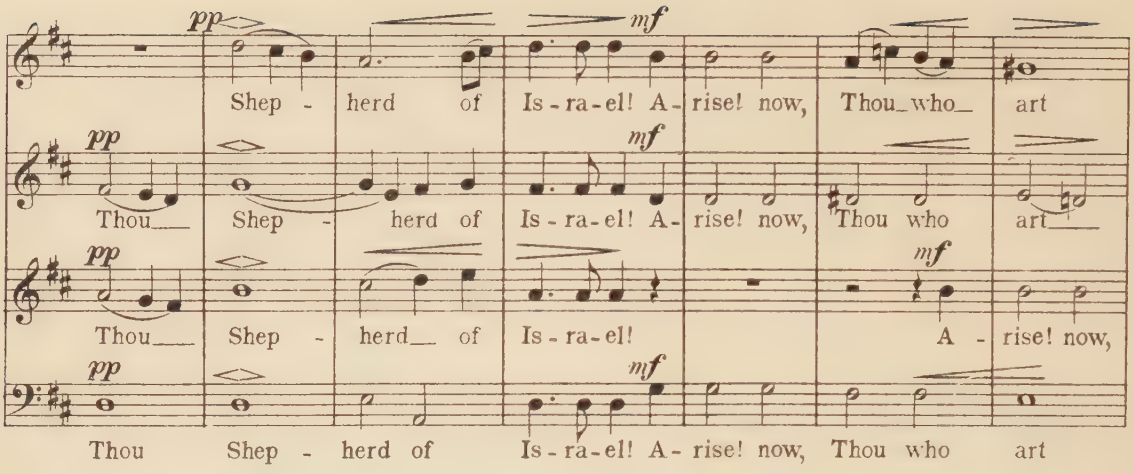
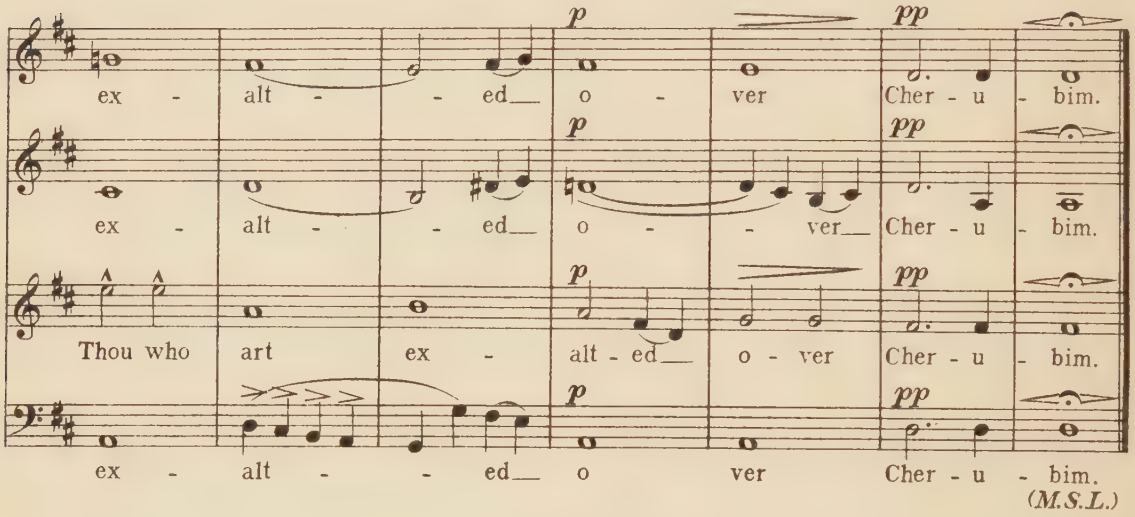
34.



Thou Shepherd of Israel.

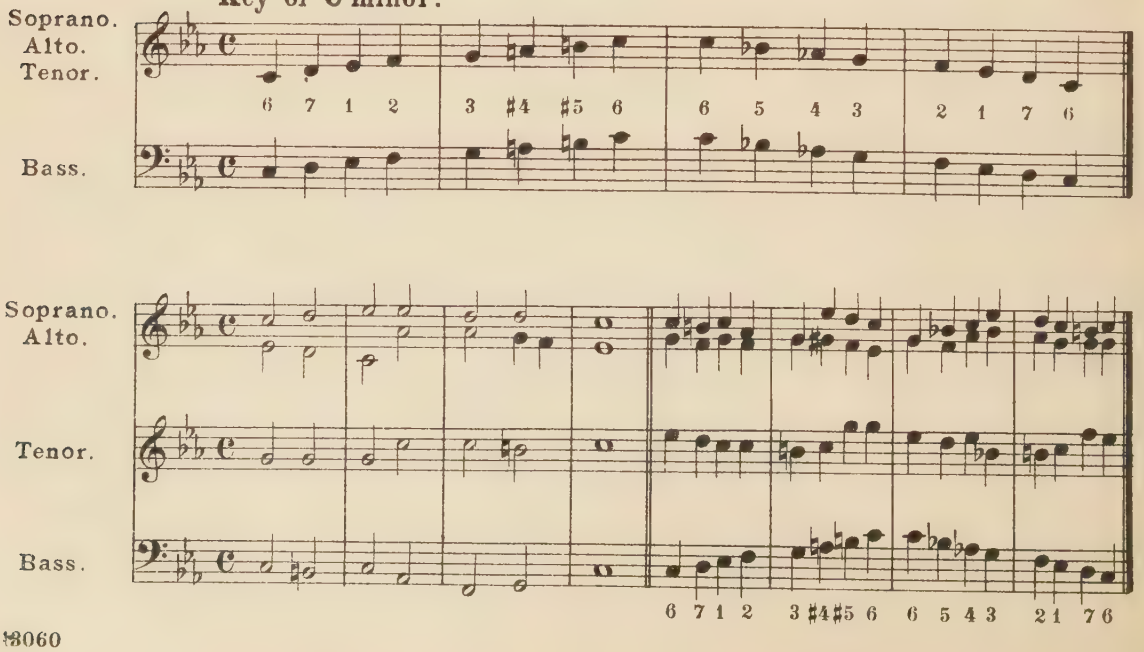
Adagio assai. Bortniansky.


Soprano.
Alto.
Tenor.
Bass.
pp
Thou Shep - herd of Is - ra - el! hearken, hearken,
Thou Shep - herd of Is - ra - el! hearken, hearken,
Thou Shep - herd of Is - ra - el! hearken, hearken,
Thou Shep-herd of Is - ra - el! hearken, hearken,


f
p
Thou who guard - est Jo - - - seph and the sheep - fold.
Thou who guard - est Jo - seph and the sheep - fold.
Thou who guard - est Jo - seph and the sheep - fold.
Thou who guard - est Jo - seph and the sheep - fold.

pp
mf
Shep - herd of Is-ra-el! A-rise! now, Thou who art
Thou Shep - herd of Is-ra-el! A-rise! now, Thou who art
Thou Shep - herd of Is-ra-el! A - rise! now,
Thou Shep - herd of Is-ra-el! A- rise! now, Thou who art

(*M.S.L.*)

35.

Key of C minor.

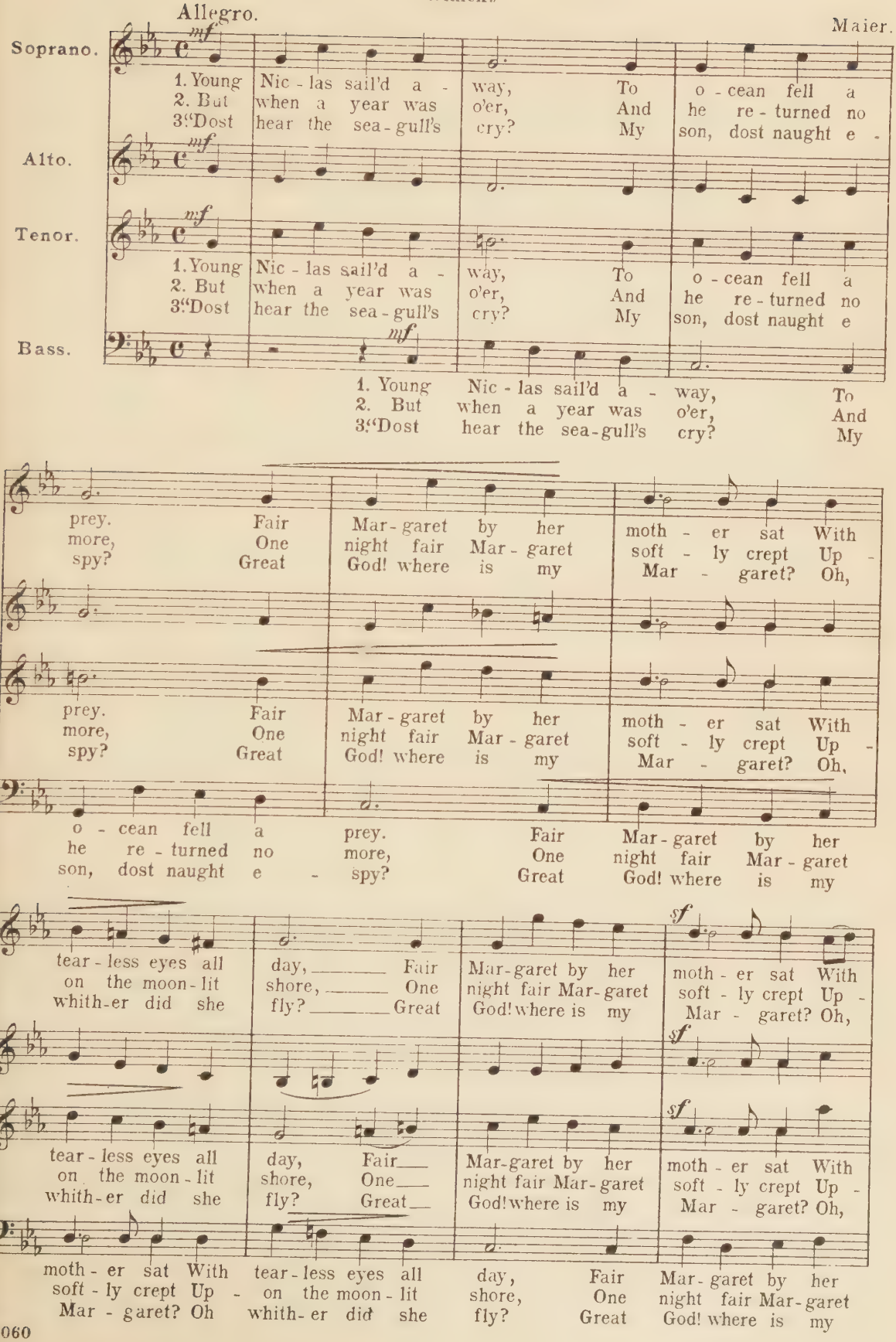


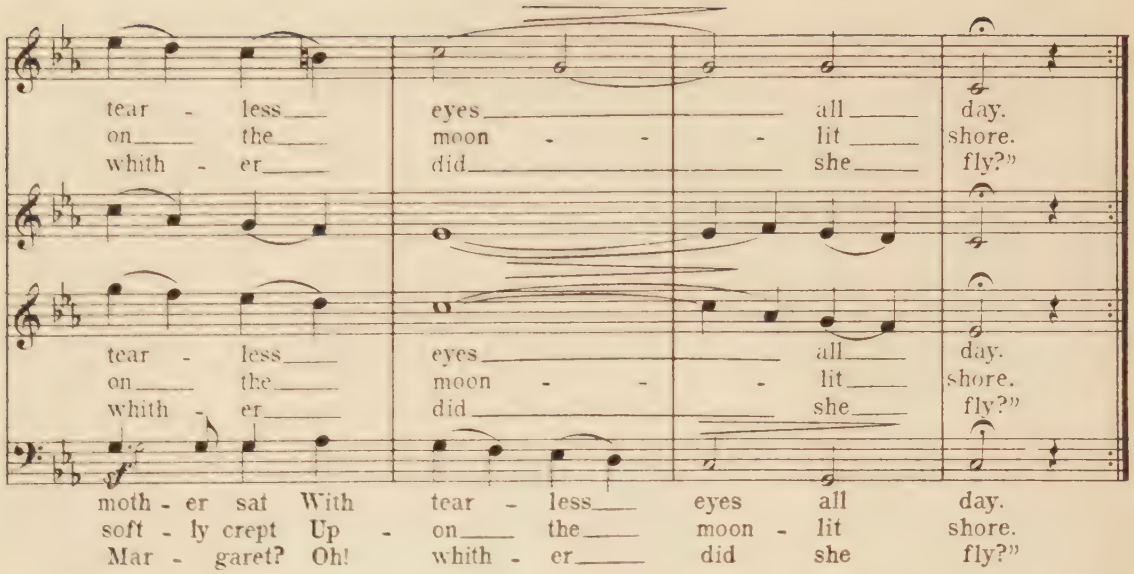
Young Niclas.

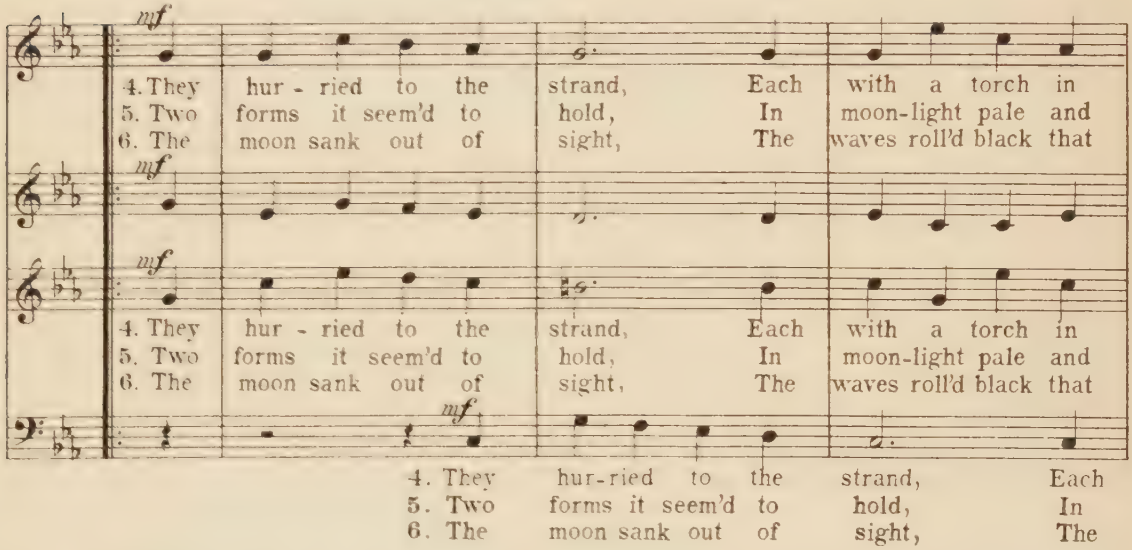
(Reinick.)

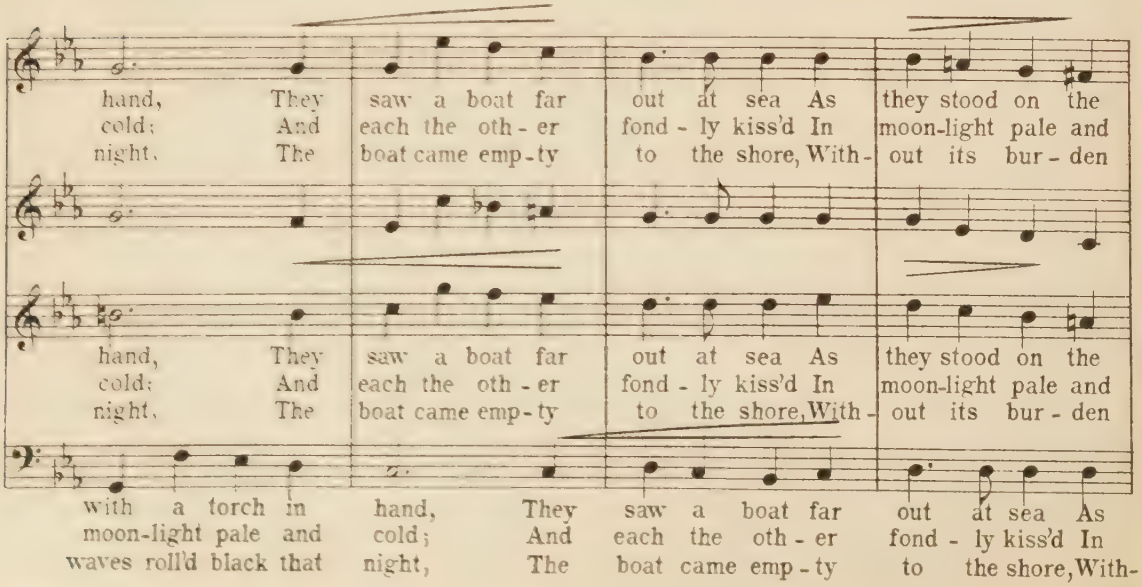
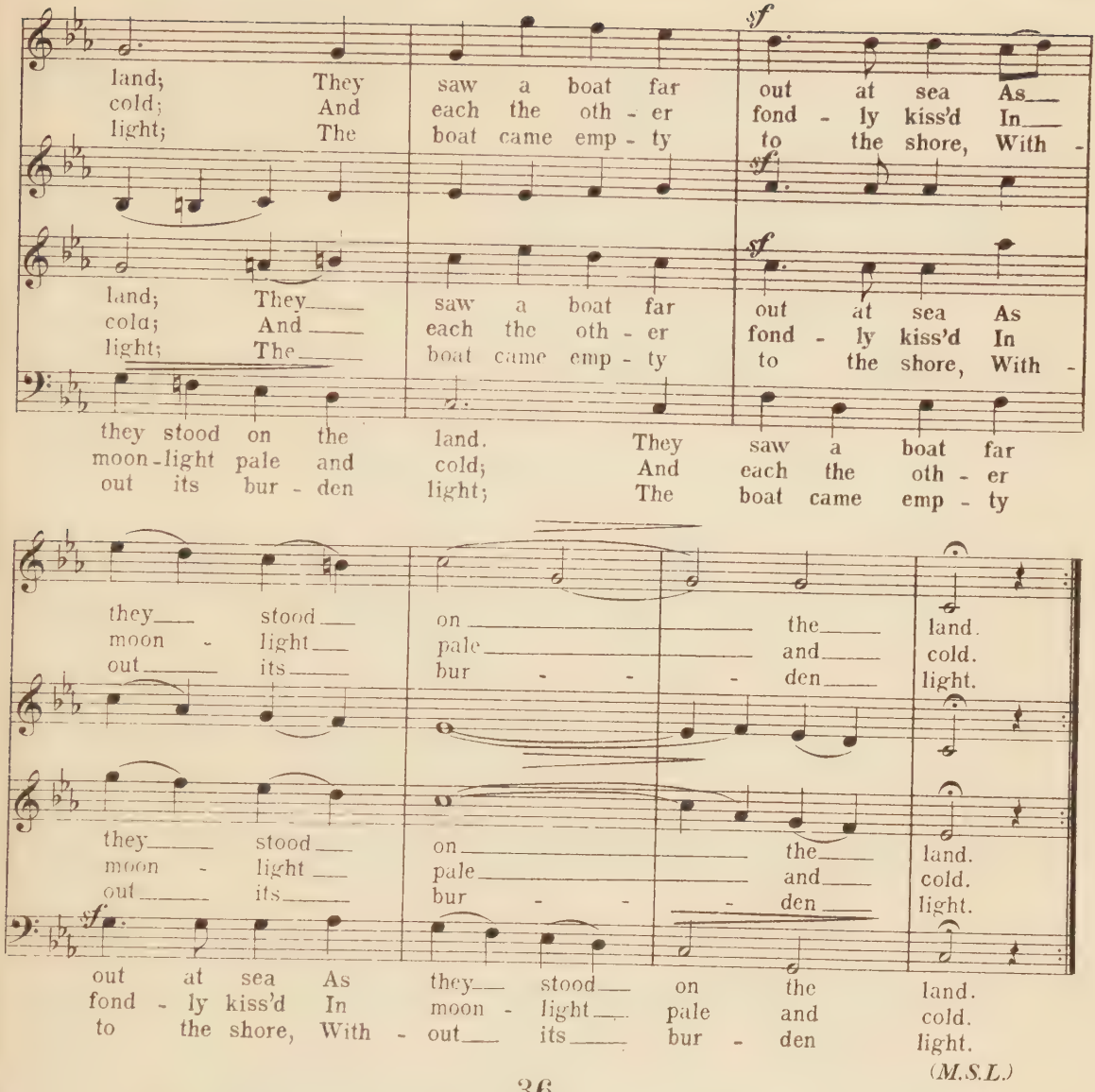
Allegro.

Maier.


Soprano.
Alto.
Tenor.
Bass.
mf
1. Young Nic - las sail'd a - way, To o - cean fell a
2. But when a year was o'er, And he re - turned no
3. "Dost hear the sea - gull's cry? My son, dost naught e -
prey. Fair Mar - garet by her moth - er sat With
more, One night fair Mar - garet soft - ly crept Up -
spy? Great God! where is my Mar - garet? Oh,
tear - less eyes all day, Fair Mar - garet by her
on the moon - lit shore, One night fair Mar - garet
whith - er did she fly? Great God! where is my
sf

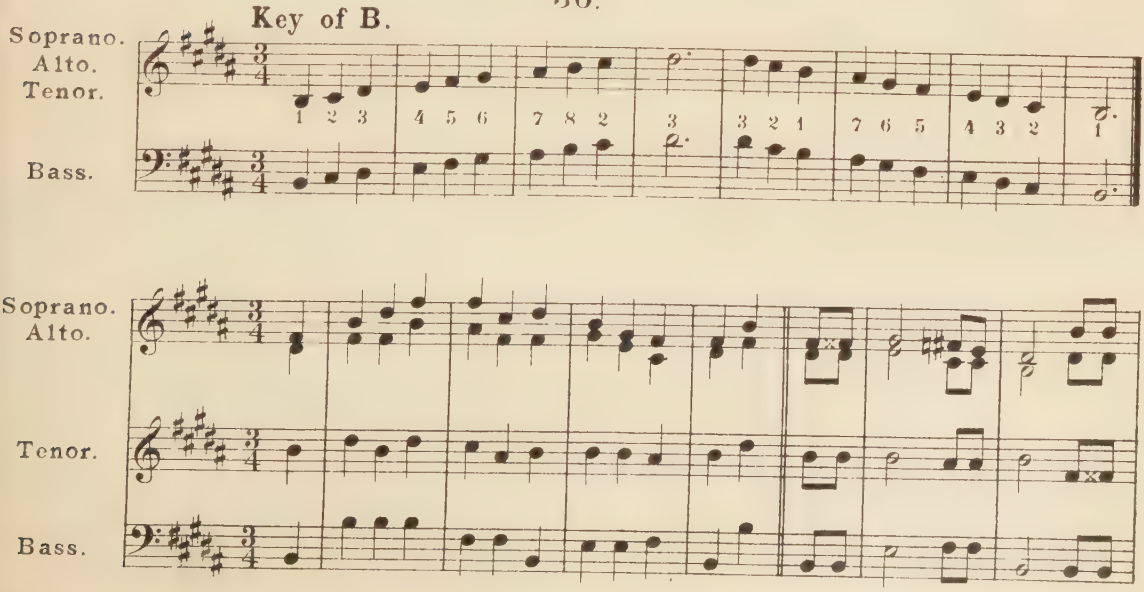

tear - less eyes all day.
on the moon - - lit shore.
whith - er did she fly?"
tear - less eyes all day.
on the moon - - lit shore.
whith - er did she fly?"
sf
moth - er sat With tear - less eyes all day.
soft - ly crept Up - on the moon - lit shore.
Mar - garet? Oh! whith - er did she fly?"

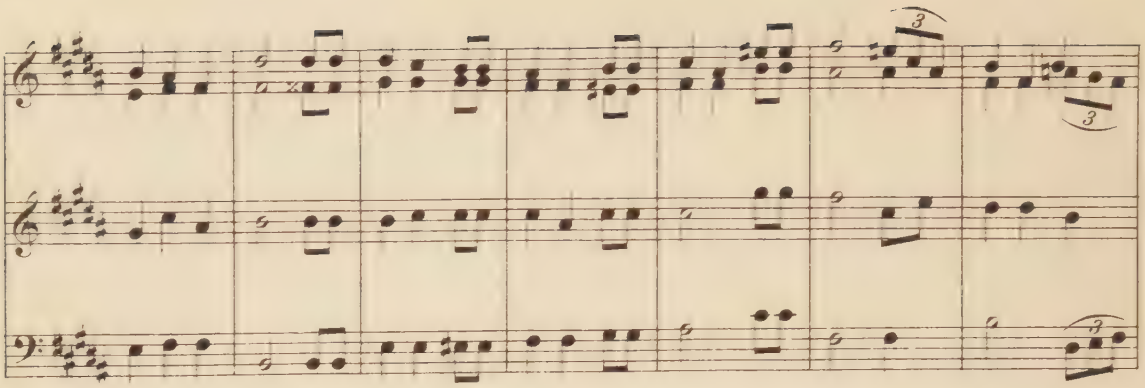

mf
4. They hur - ried to the strand, Each with a torch in
5. Two forms it seem'd to hold, In moon-light pale and
6. The moon sank out of sight, The waves roll'd black that
mf
mf
4. They hur - ried to the strand, Each with a torch in
5. Two forms it seem'd to hold, In moon-light pale and
6. The moon sank out of sight, The waves roll'd black that
mf
4. They hur-ried to the strand, Each
5. Two forms it seem'd to hold, In
6. The moon sank out of sight, The

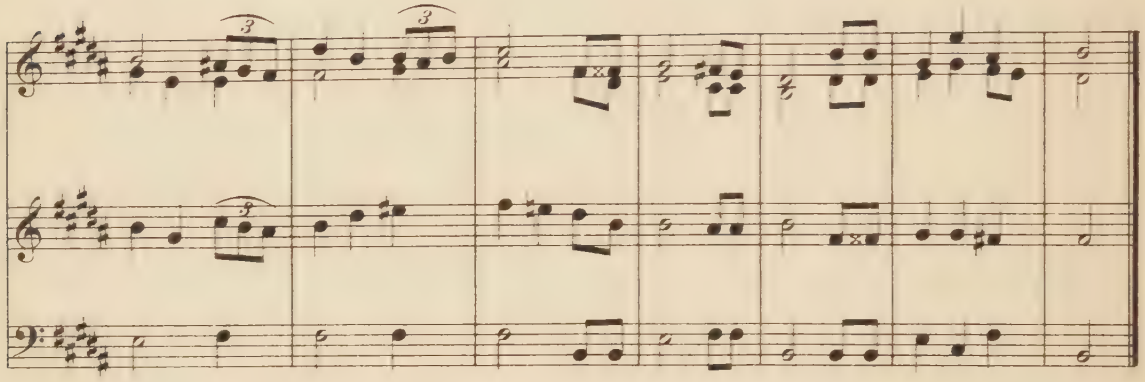

hand, They saw a boat far out at sea As they stood on the
cold; And each the oth - er fond - ly kiss'd In moon-light pale and
night, The boat came emp - ty to the shore, With - out its bur - den
hand, They saw a boat far out at sea As they stood on the
cold; And each the oth - er fond - ly kiss'd In moon-light pale and
night, The boat came emp - ty to the shore, With - out its bur - den
with a torch in hand, They saw a boat far out at sea As
moon-light pale and cold; And each the oth - er fond - ly kiss'd In
waves roll'd black that night, The boat came emp - ty to the shore, With-

land; They saw a boat far out at sea As
cold; And each the oth - er fond - ly kiss'd In
light; The boat came emp - ty to the shore, With -
land; They saw a boat far out at sea As
cold; And each the oth - er fond - ly kiss'd In
light; The boat came emp - ty to the shore, With -
they stood on the land. They saw a boat far
moon - light pale and cold; And each the oth - er
out its bur - den light; The boat came emp - ty
they stood on the land.
moon - light pale and cold.
out its bur - den light.
they stood on the land.
moon - light pale and cold.
out its bur - den light.
out at sea As they stood on the land.
fond - ly kiss'd In moon - light pale and cold.
to the shore, With - out its bur - den light.

(M.S.L.)

36.


Key of B.
Soprano.
Alto.
Tenor.
Bass.
1 2 3 4 5 6 7 8 2 3 3 2 1 7 6 5 4 3 2 1
Soprano.
Alto.
Tenor.
Bass.





In May.

(Richter and Widmer.)

Vivace. Silcher.

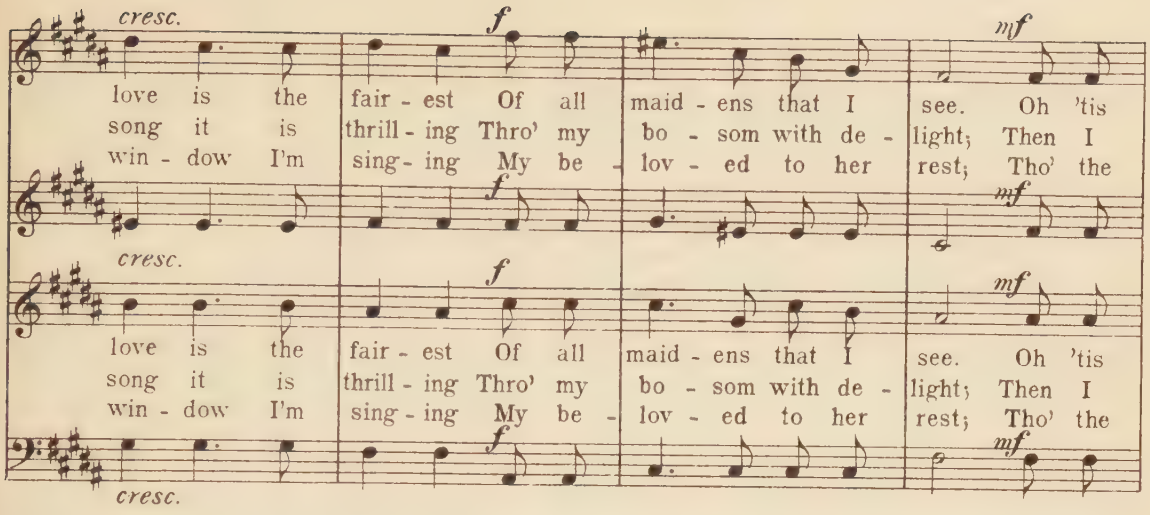
Soprano. *mf* *p*

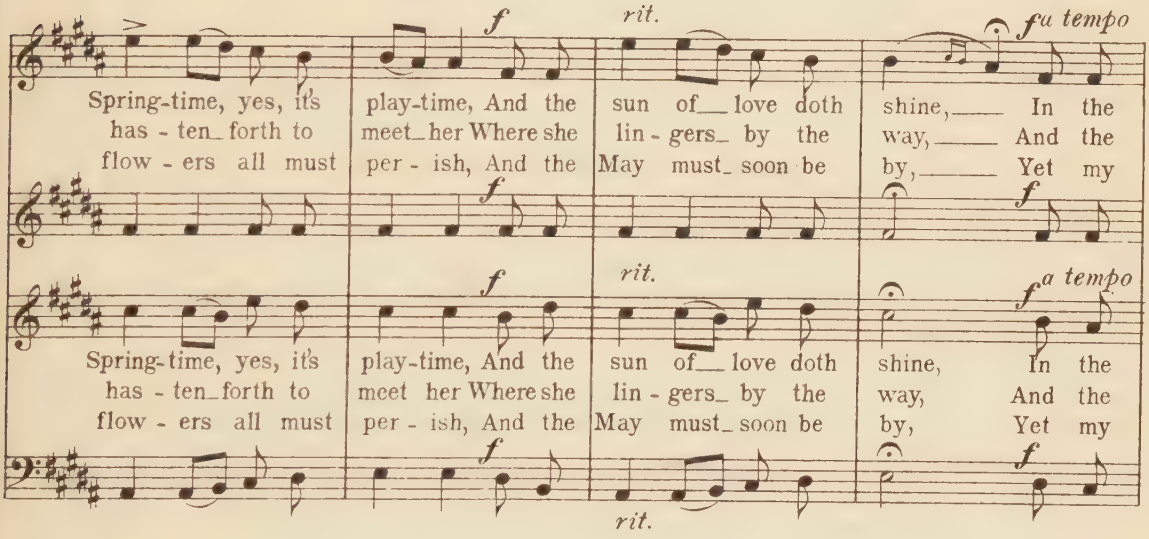
1. Oh, the Spring's at its rar - est, And my heart is full of glee, And my
2. When the birds are all bill - ing, And the morn - ing is bright, And their
3. When the cur - few is ring - ing, And the sun's in the west, 'Neath her

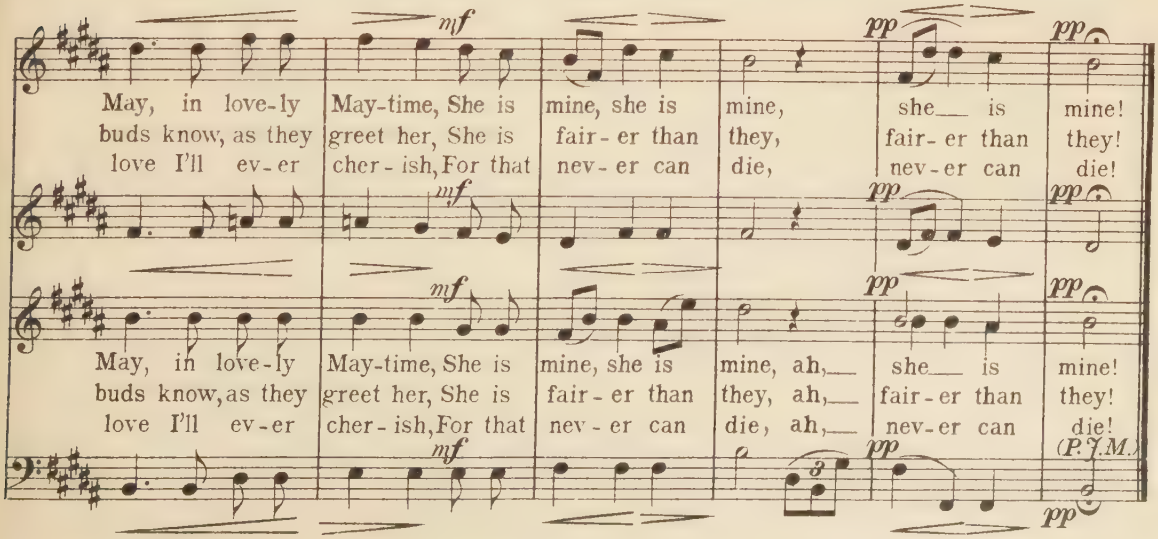
Alto. *mf* *p*

Tenor. *mf* *p*

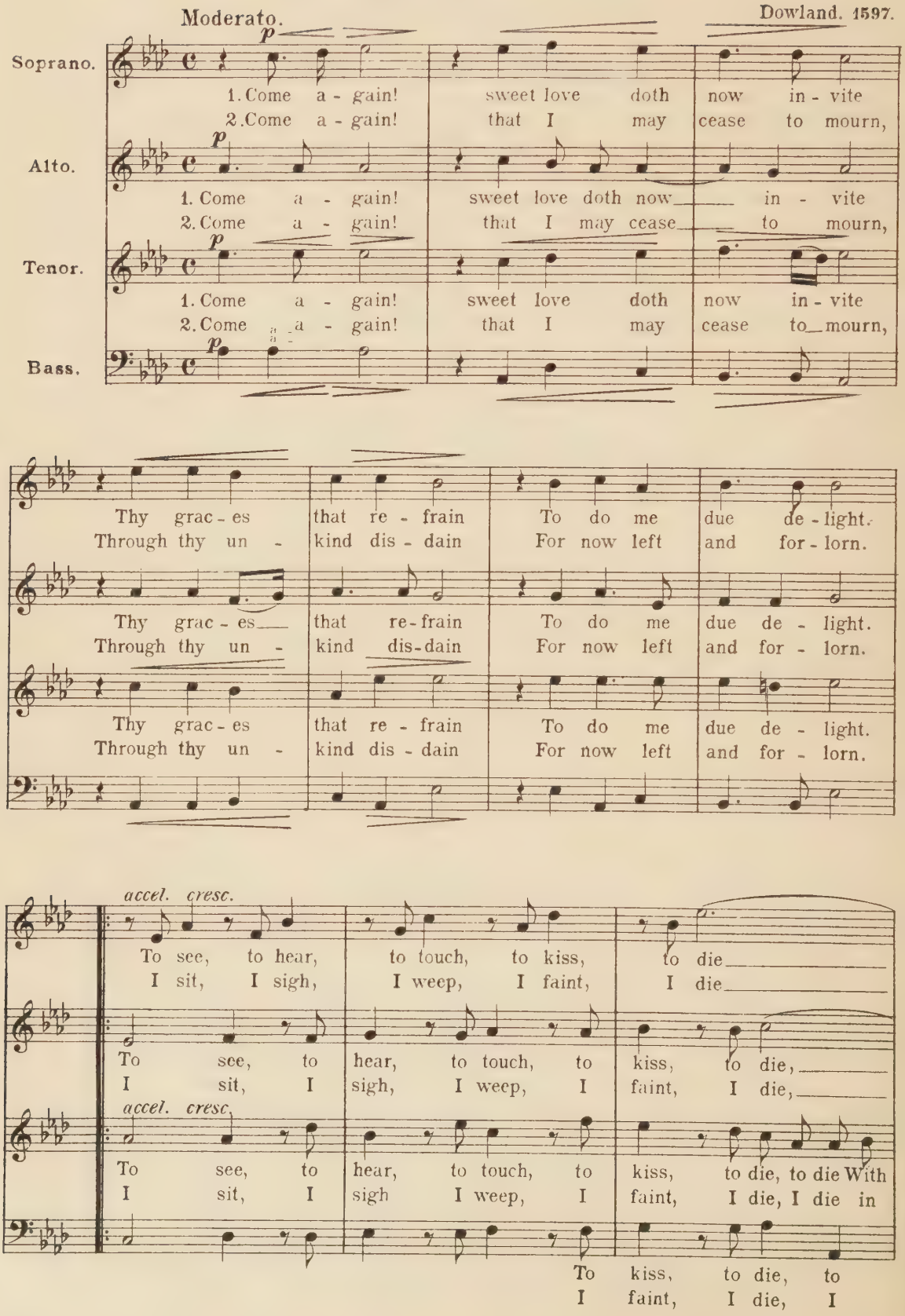
1. Oh, the Spring's at its rar - est, And my heart is full of glee, And my
2. When the birds are all bill - ing, And the morn - ing is bright, And their
3. When the cur - few is ring - ing, And the sun's in the west, 'Neath her

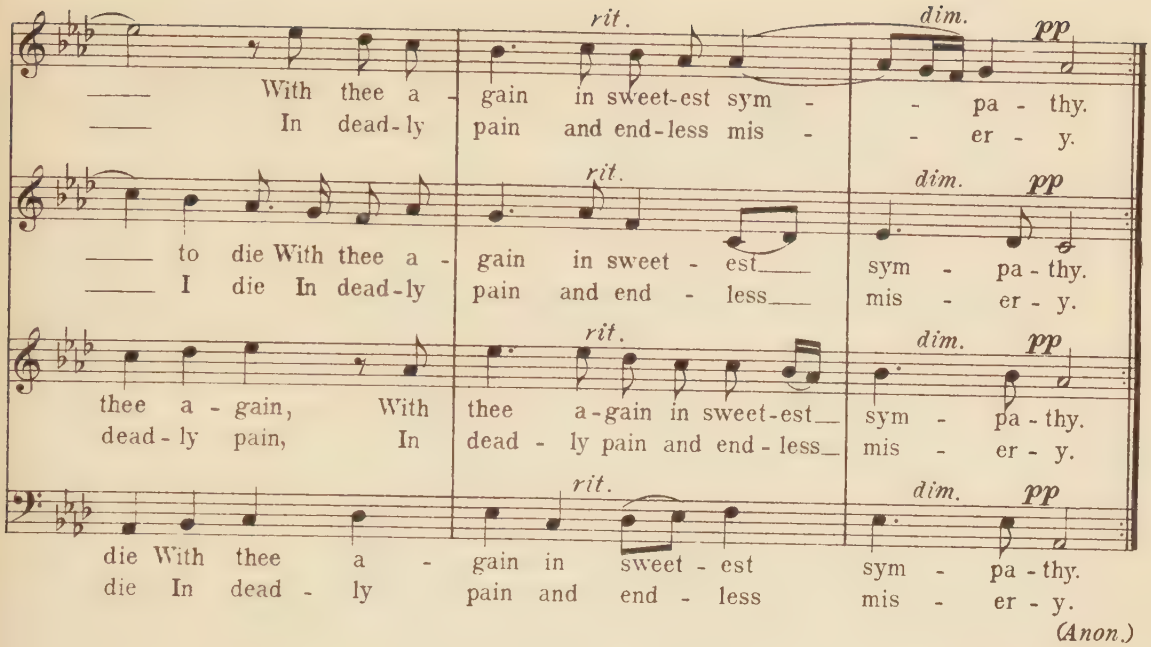
Bass. *mf* *p*

cresc.
f
mf
love is the fair - est Of all maid - ens that I see. Oh 'tis
song it is thrill - ing Thro' my bo - som with de - light; Then I
win - dow I'm sing - ing My be - lov - ed to her rest; Tho' the
cresc.
f
mf
love is the fair - est Of all maid - ens that I see. Oh 'tis
song it is thrill - ing Thro' my bo - som with de - light; Then I
win - dow I'm sing - ing My be - lov - ed to her rest; Tho' the
cresc.
f
mf


f
rit.
f a tempo
Spring-time, yes, it's play-time, And the sun of love doth shine, In the
has - ten forth to meet her Where she lin - gers by the way, And the
flow - ers all must per - ish, And the May must soon be by, Yet my
f
rit.
f a tempo
Spring-time, yes, it's play-time, And the sun of love doth shine, In the
has - ten forth to meet her Where she lin - gers by the way, And the
flow - ers all must per - ish, And the May must soon be by, Yet my
f
rit.


mf
pp
pp
May, in love-ly May-time, She is mine, she is mine, she is mine!
buds know, as they greet her, She is fair - er than they, fair - er than they!
love I'll ev - er cher - ish, For that nev - er can die, nev - er can die!
mf
pp
pp
mf
pp
pp
May, in love-ly May-time, She is mine, she is mine, ah, she is mine!
buds know, as they greet her, She is fair - er than they, ah, fair - er than they!
love I'll ev - er cher - ish, For that nev - er can die, ah, nev - er can die!
mf
pp
(P.T.M.)
pp

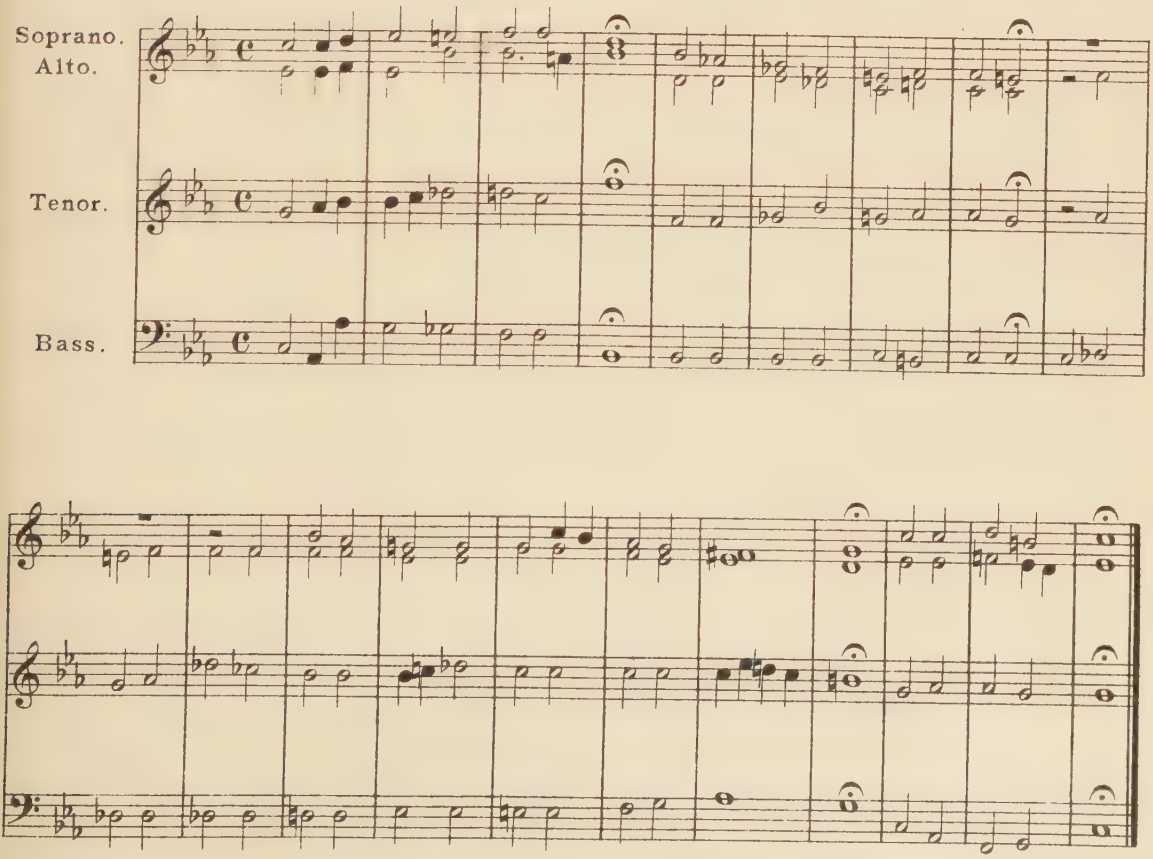
37.

Come again! sweet love.

Moderato.
Dowland. 1597.
Soprano.
Alto.
Tenor.
Bass.
1. Come a - gain! sweet love doth now in - vite
2. Come a - gain! that I may cease to mourn,
Thy grac - es that re - frain To do me due de - light.
Through thy un - kind dis - dain For now left and for - lorn.
accel. cresc.
To see, to hear, to touch, to kiss, to die
I sit, I sigh, I weep, I faint, I die
To see, to hear, to touch, to kiss, to die,
I sit, I sigh, I weep, I faint, I die,
To see, to hear, to touch, to kiss, to die, to die With
I sit, I sigh I weep, I faint, I die, I die in
To kiss, to die, to
I faint, I die, I


rit.
dim.
pp
With thee a - gain in sweet-est sym - - pa - thy.
In dead-ly pain and end-less mis - - er - y.
to die With thee a - gain in sweet - est sym - pa - thy.
I die In dead-ly pain and end - less mis - er - y.
thee a - gain, With thee a-gain in sweet-est sym - pa - thy.
dead - ly pain, In dead - ly pain and end - less mis - er - y.
die With thee a - gain in sweet - est sym - pa - thy.
die In dead - ly pain and end - less mis - er - y.

(Anon.)

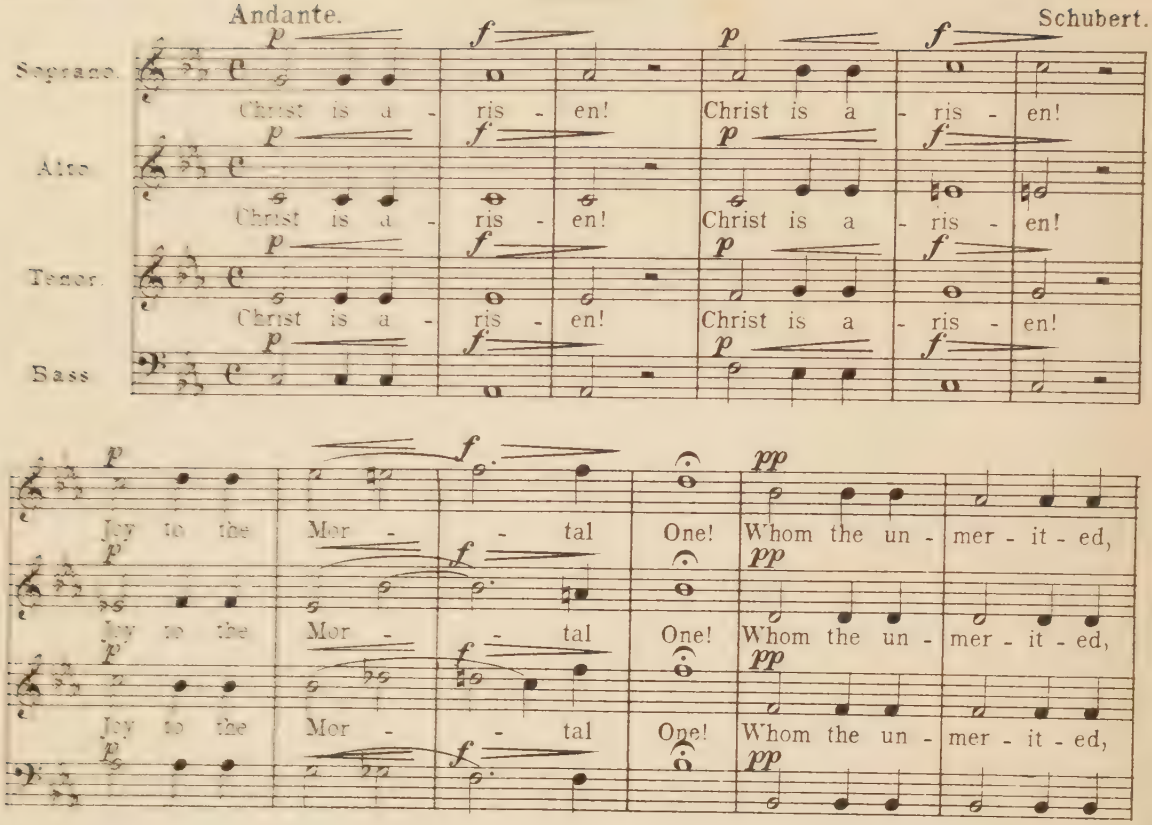
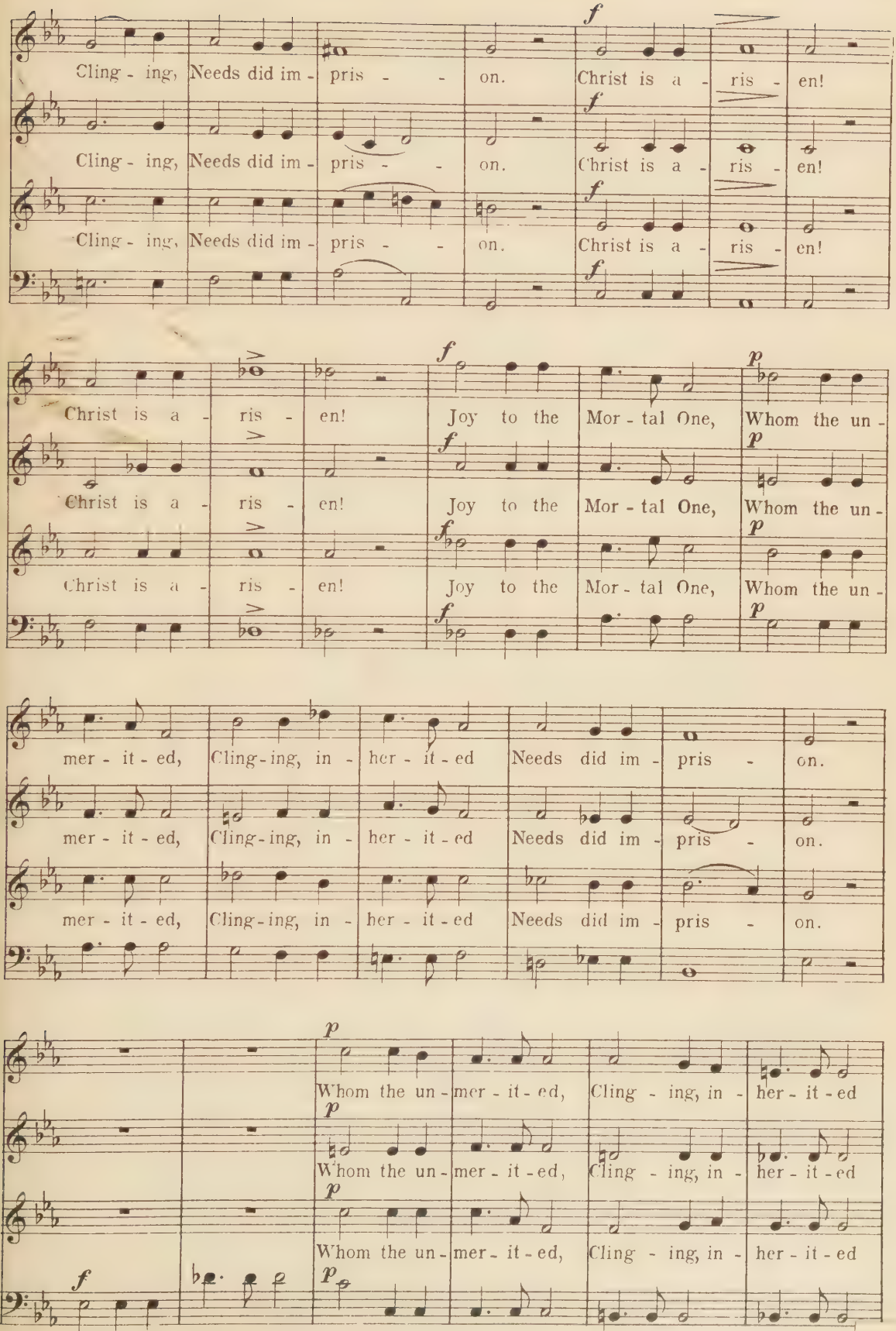
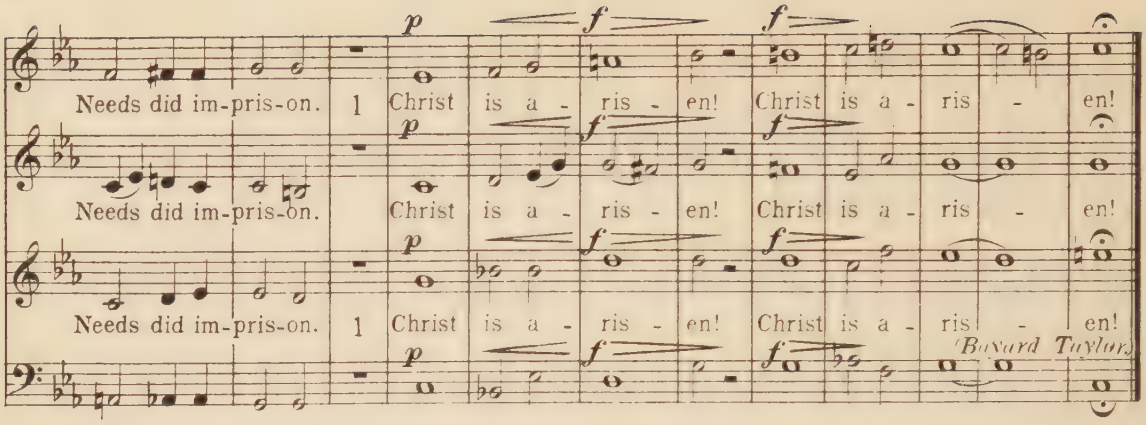
38.


Soprano.
Alto.
Tenor.
Bass.

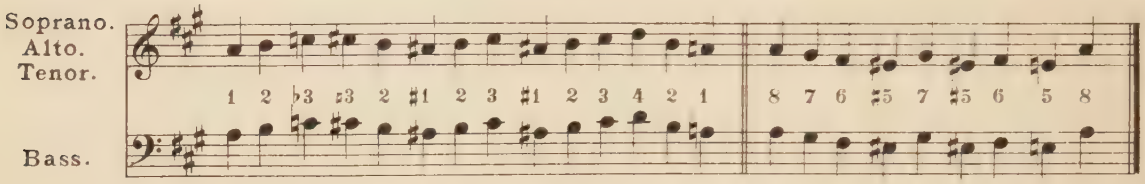
Chorus of Angels.

From Faust.
(Goethe.)

Andante.

Schubert.

Soprano.
Alto.
Tenor.
Bass.
Christ is a - ris - en! Christ is a - ris - en!
Christ is a - ris - en! Christ is a - ris - en!
Christ is a - ris - en! Christ is a - ris - en!
Joy to the Mor - - tal One! Whom the un - mer - it - ed,
Joy to the Mor - - tal One! Whom the un - mer - it - ed,
Joy to the Mor - - tal One! Whom the un - mer - it - ed,
Cling - ing, in - her - it - ed Needs did im - pris - on.
Cling - ing, in - her - it - ed Needs did im - pris - on.
Cling - ing, in - her - it - ed Needs did im - pris - on.
Joy to the
Whom the un - mer - it - ed,
Joy to the Mor - tal One, Whom the un - mer - it - ed,
Joy to the Mor - tal One, Whom the un - mer - it - ed,
Mor - tal One.

Cling - ing, Needs did im - pris - on. Christ is a - ris - en!
Cling - ing, Needs did im - pris - on. Christ is a - ris - en!
Cling - ing, Needs did im - pris - on. Christ is a - ris - en!
Christ is a - ris - en! Joy to the Mor - tal One, Whom the un -
Christ is a - ris - en! Joy to the Mor - tal One, Whom the un -
Christ is a - ris - en! Joy to the Mor - tal One, Whom the un -
mer - it - ed, Cling - ing, in - her - it - ed Needs did im - pris - on.
mer - it - ed, Cling - ing, in - her - it - ed Needs did im - pris - on.
mer - it - ed, Cling - ing, in - her - it - ed Needs did im - pris - on.
Whom the un - mer - it - ed, Cling - ing, in - her - it - ed
Whom the un - mer - it - ed, Cling - ing, in - her - it - ed
Whom the un - mer - it - ed, Cling - ing, in - her - it - ed
Joy to the Mor - tal One, Whom the un - mer - it - ed, Cling - ing, in - her - it - ed

Needs did im-pris-on. Christ is a - ris - en! Christ is a - ris - en!
Needs did im-pris-on. Christ is a - ris - en! Christ is a - ris - en!
Needs did im-pris-on. Christ is a - ris - en! Christ is a - ris - en!
Basard Taylor.

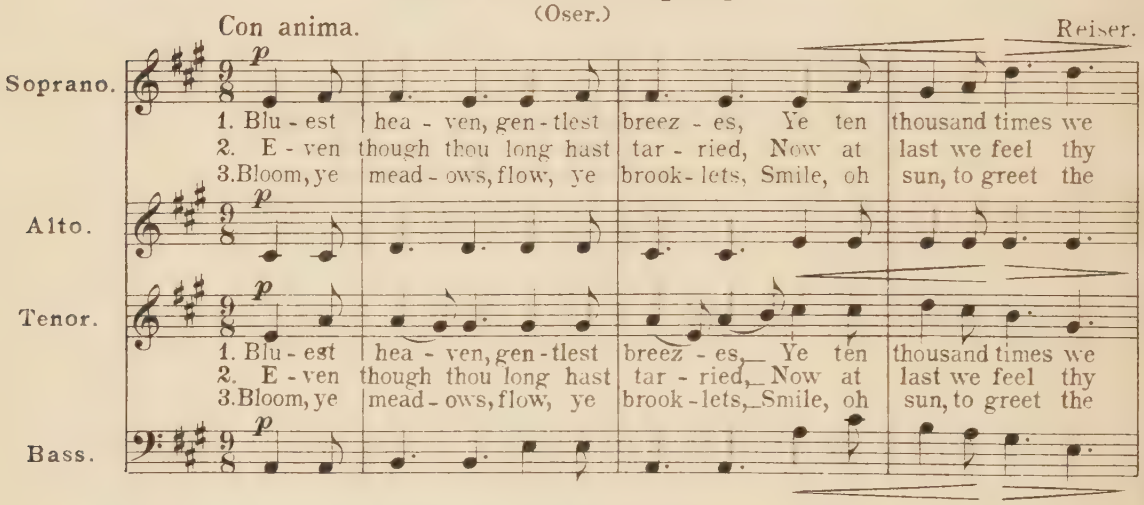
39.

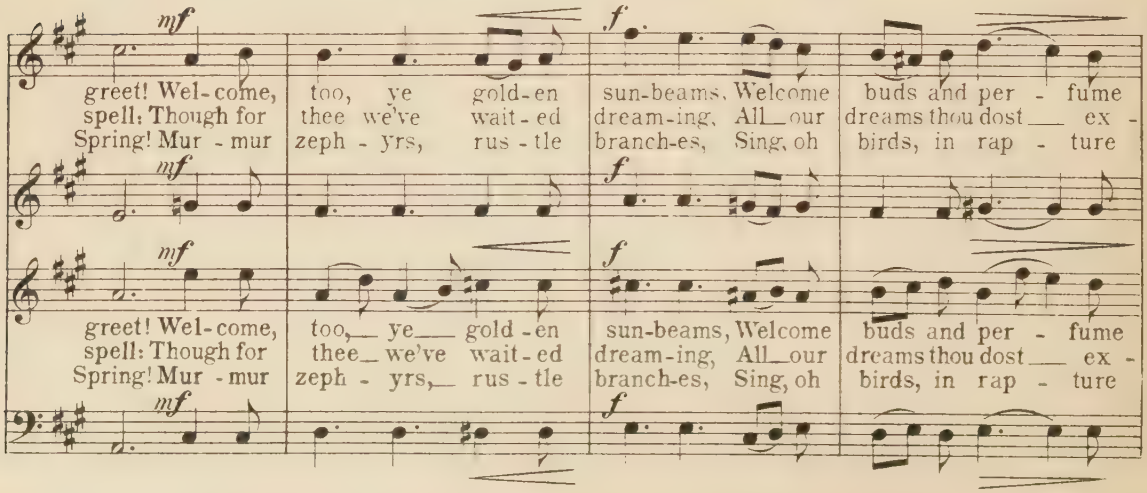


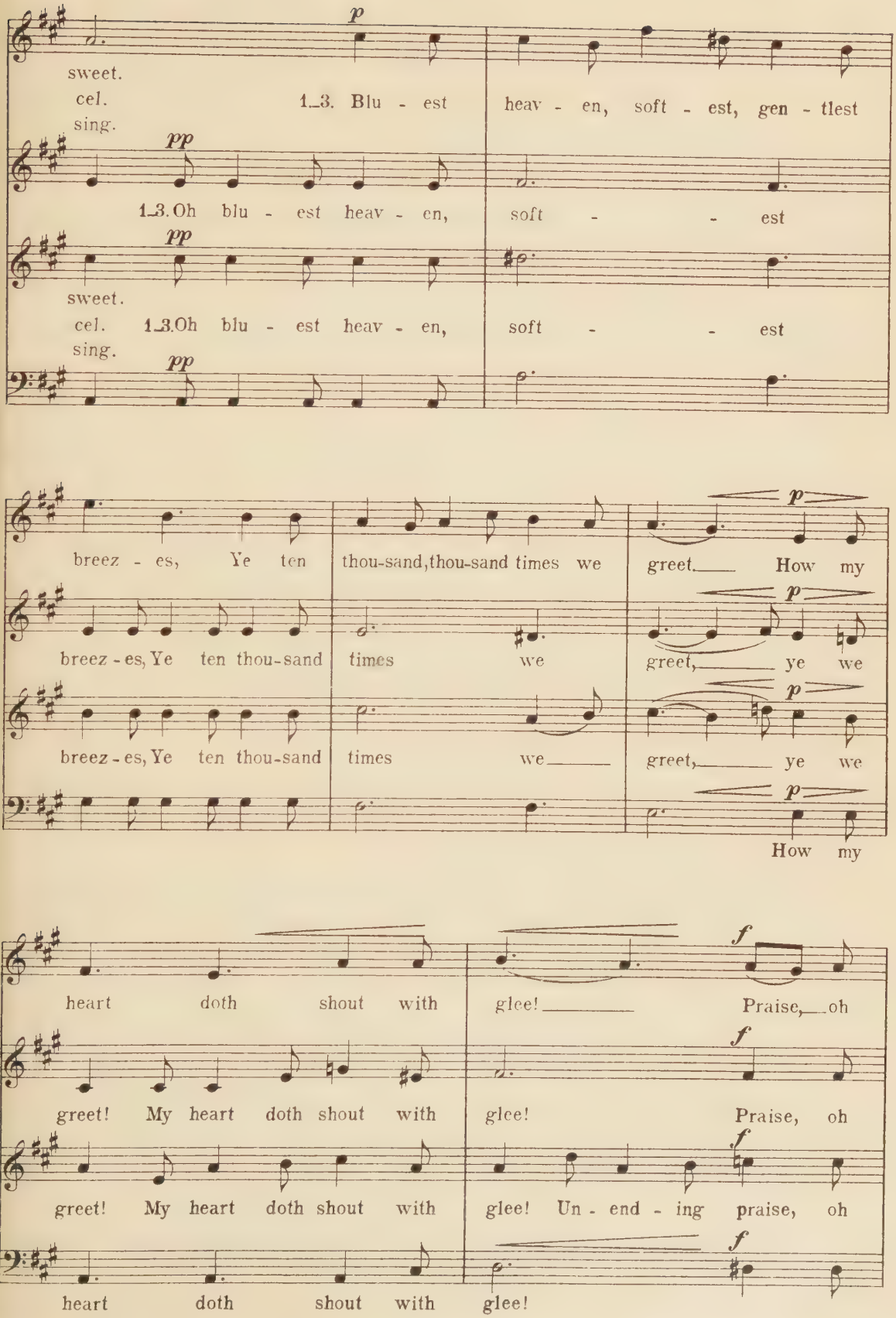
The Arrival of Spring.

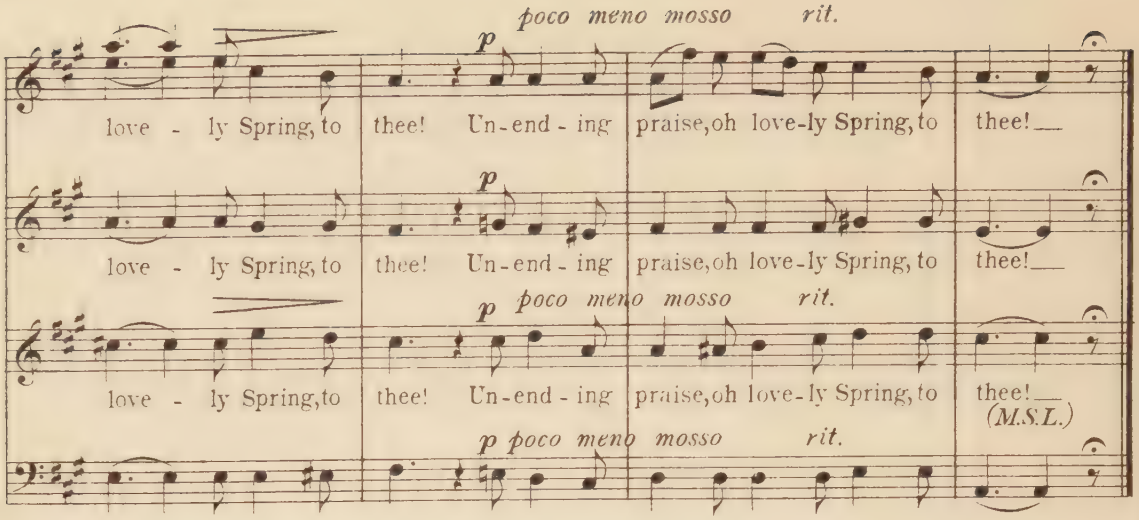
(Oser.)

Con anima. Reiser.

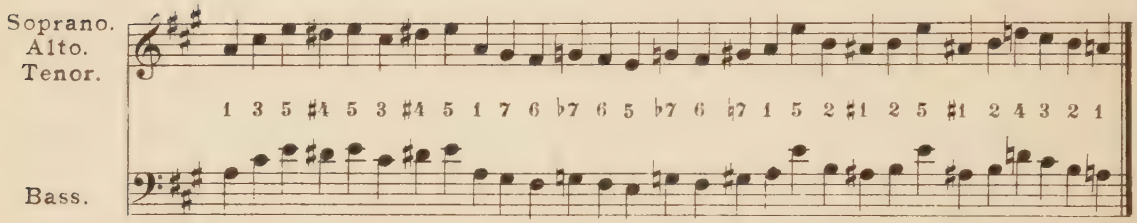

Soprano.
1. Blu - est hea - ven, gen - tlest breez - es, Ye ten thousand times we
2. E - ven though thou long hast tar - ried, Now at last we feel thy
3. Bloom, ye mead - ows, flow, ye brook - lets, Smile, oh sun, to greet the
Alto.
Tenor.
1. Blu - est hea - ven, gen - tlest breez - es, Ye ten thousand times we
2. E - ven though thou long hast tar - ried, Now at last we feel thy
3. Bloom, ye mead - ows, flow, ye brook - lets, Smile, oh sun, to greet the
Bass.


greet! Wel - come, too, ye gold - en sun-beams, Welcome buds and per - fume
spell: Though for thee we've wait - ed dream-ing, All our dreams thou dost ex -
Spring! Mur - mur zeph - yrs, rus - tle branch-es, Sing, oh birds, in rap - ture
greet! Wel - come, too, ye gold - en sun-beams, Welcome buds and per - fume
spell: Though for thee we've wait - ed dream-ing, All our dreams thou dost ex -
Spring! Mur - mur zeph - yrs, rus - tle branch-es, Sing, oh birds, in rap - ture


p
sweet.
cel.
1_3. Blu - est
heav - en, soft - est, gen - tlest
sing.
pp
1_3. Oh blu - est heav - en,
soft - - est
pp
sweet.
cel. 1_3. Oh blu - est heav - en,
soft - - est
sing.
pp
breez - es, Ye ten
thou-sand, thou-sand times we
greet. How my
p
breez - es, Ye ten thou-sand
times we
greet, ye we
p
breez - es, Ye ten thou-sand
times we
greet, ye we
p
How my
heart doth shout with
glee! Praise, oh
f
greet! My heart doth shout with
glee! Praise, oh
f
greet! My heart doth shout with
glee! Un - end - ing praise, oh
f
heart doth shout with
glee!
f


poco meno mosso rit.
p
love - ly Spring, to thee! Un-end-ing praise, oh love-ly Spring, to thee!
love - ly Spring, to thee! Un-end-ing praise, oh love-ly Spring, to thee!
love - ly Spring, to thee! Un-end-ing praise, oh love-ly Spring, to thee!
(M.S.L.)

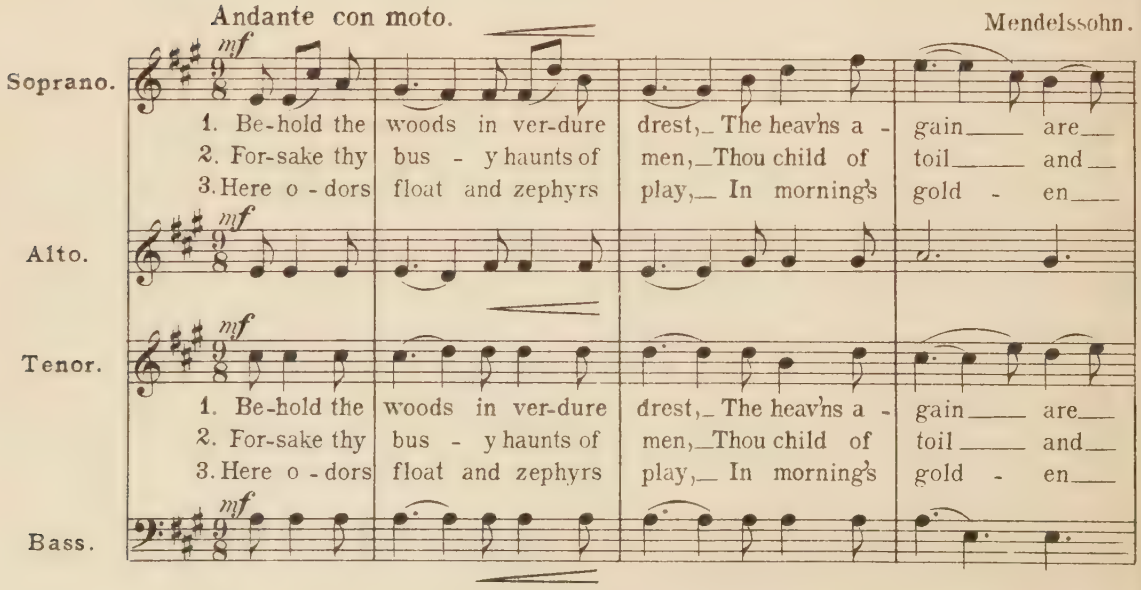
40.

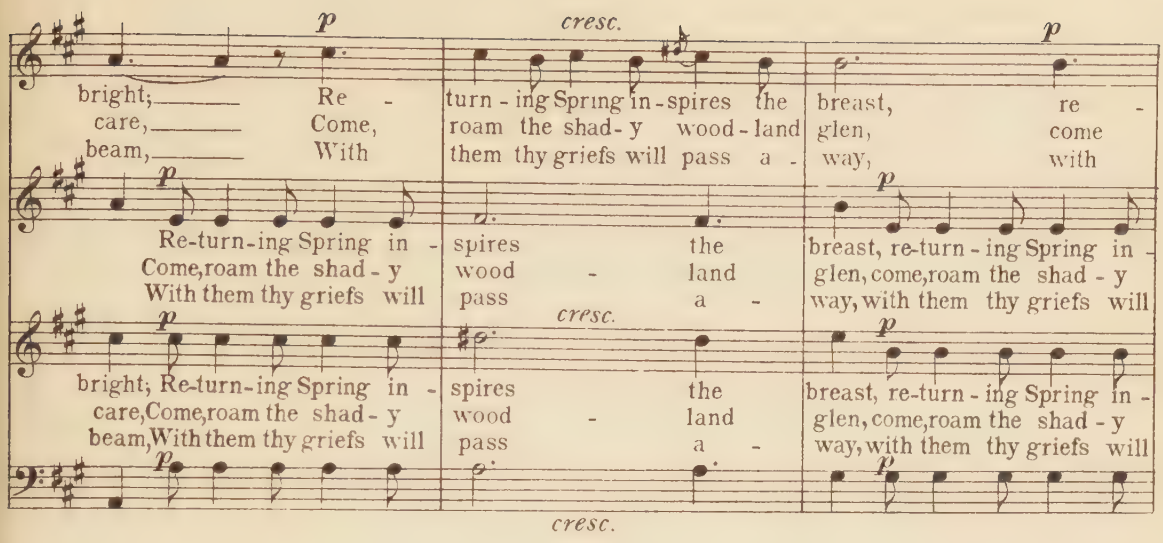


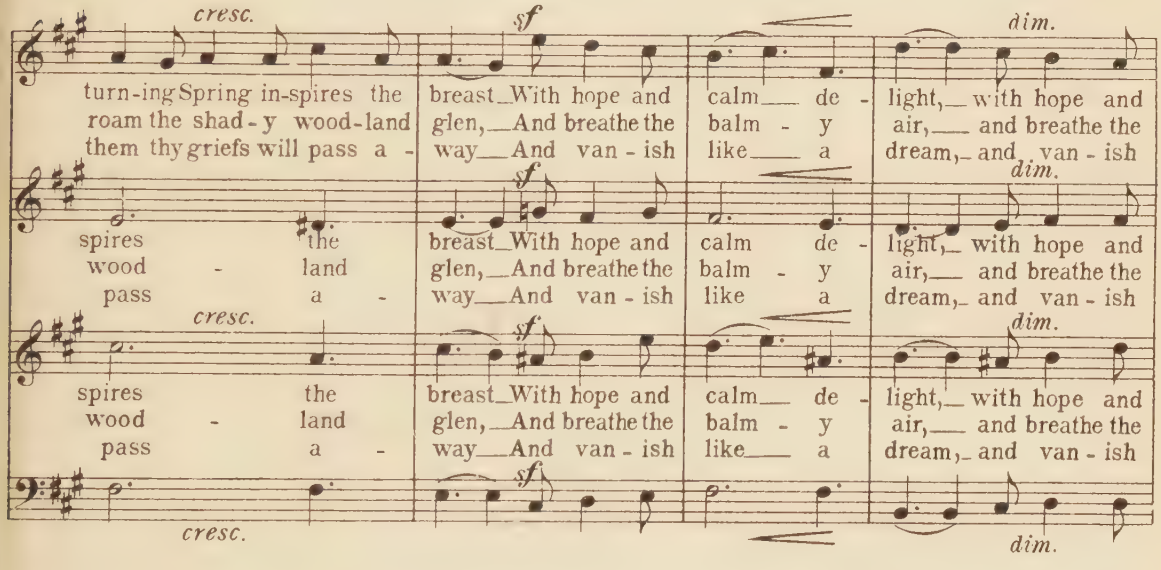
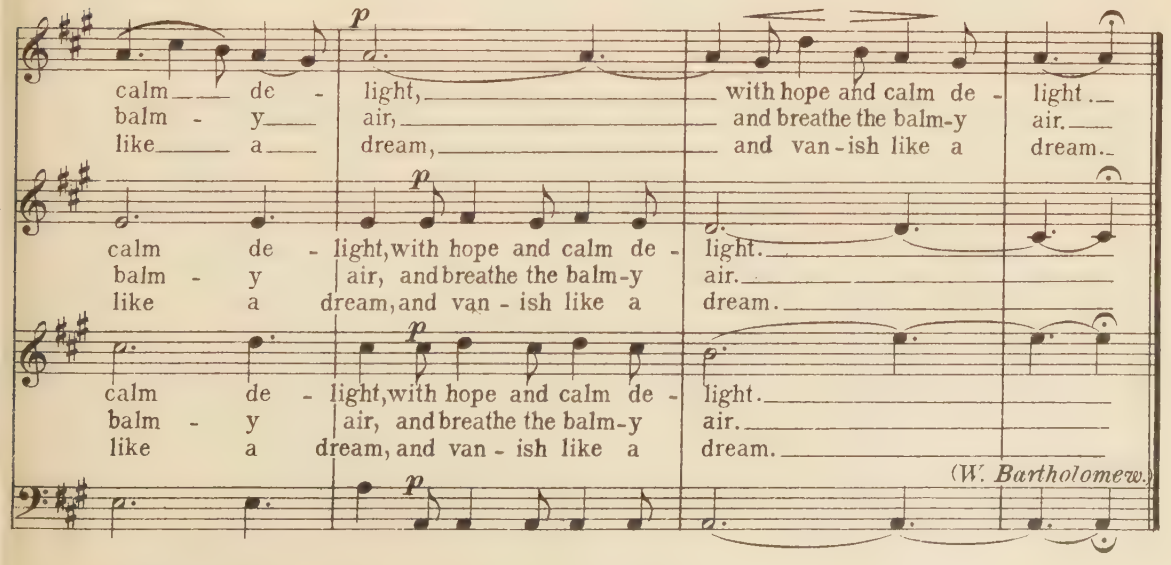
The Woods.

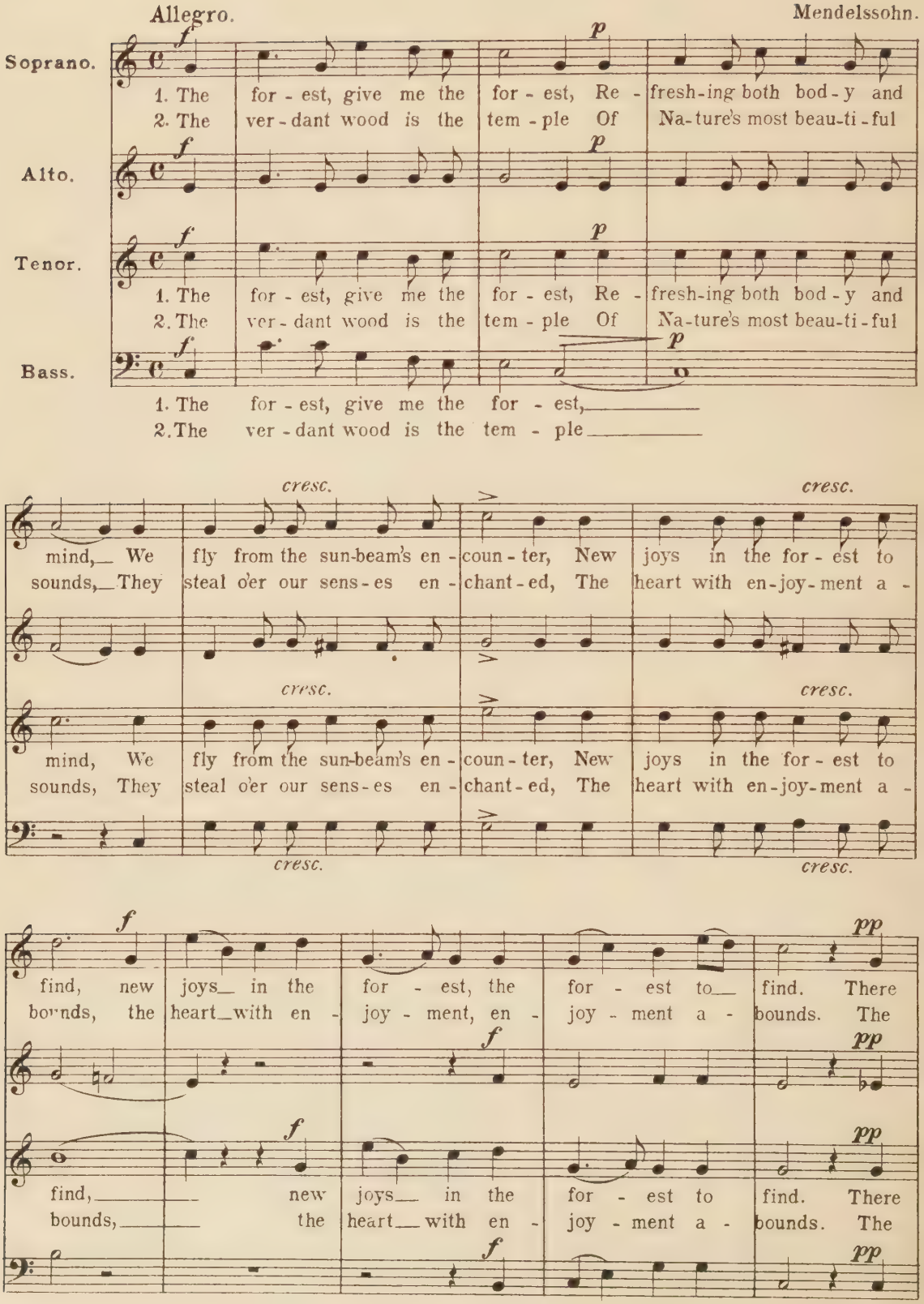
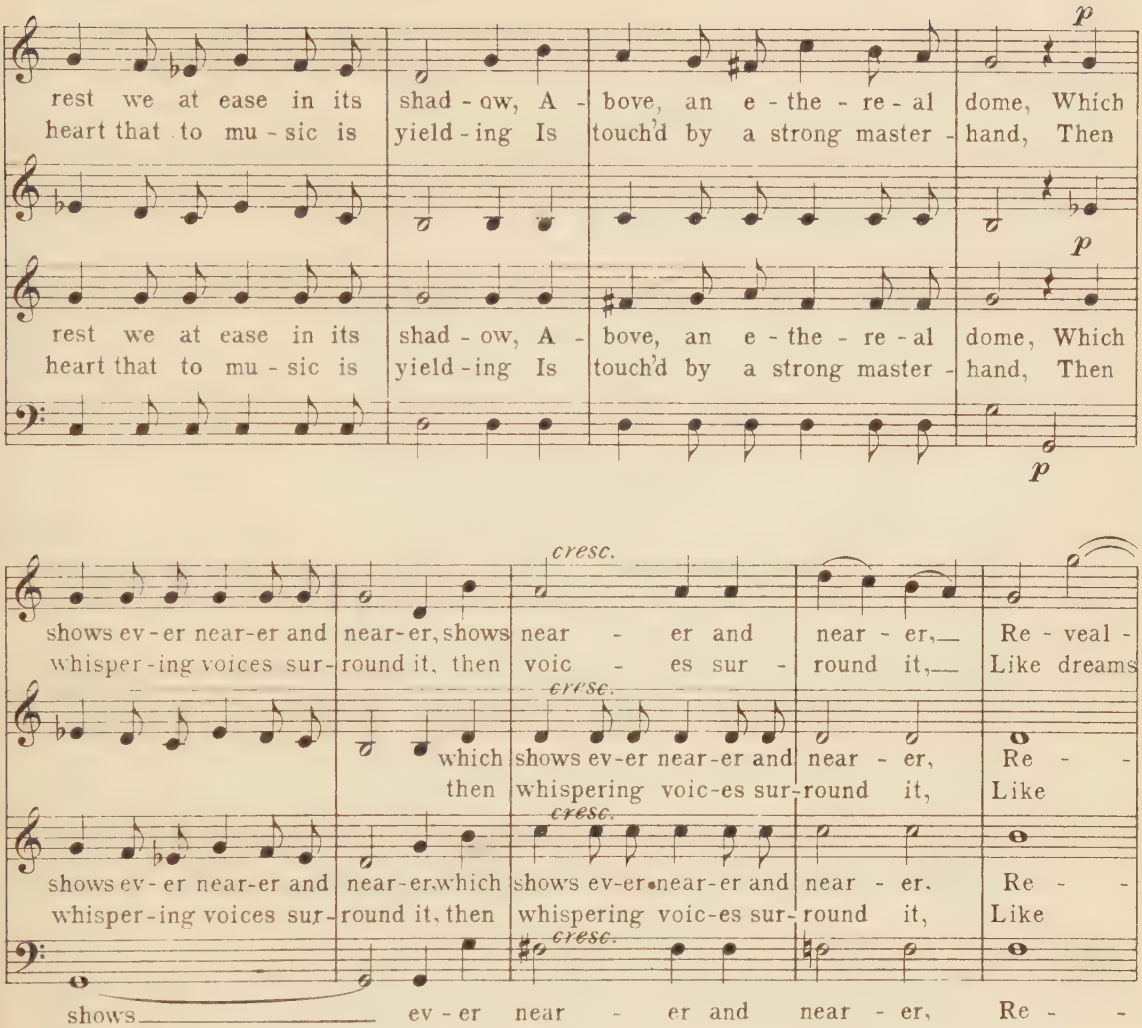
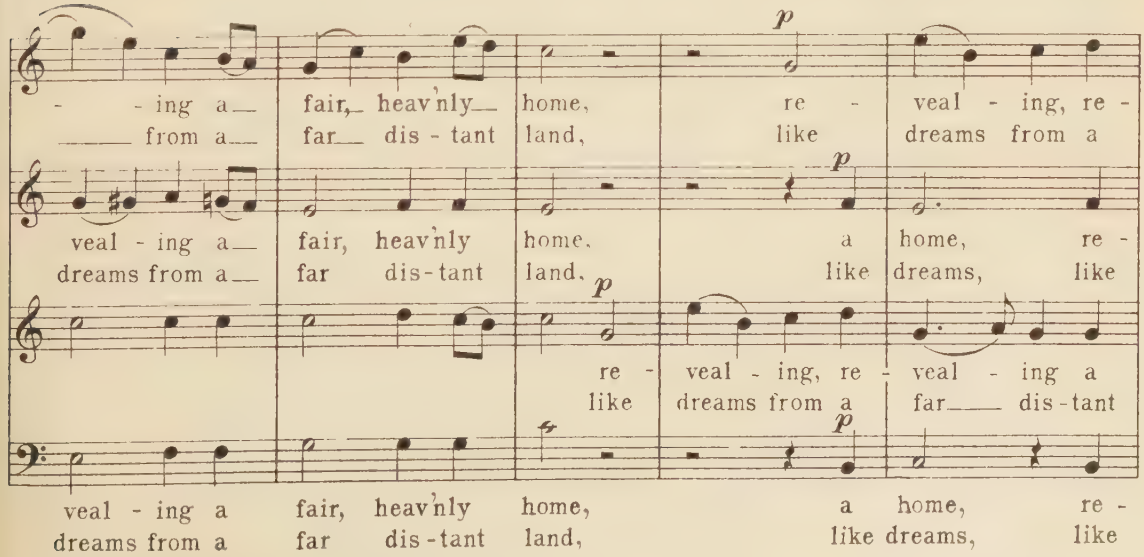
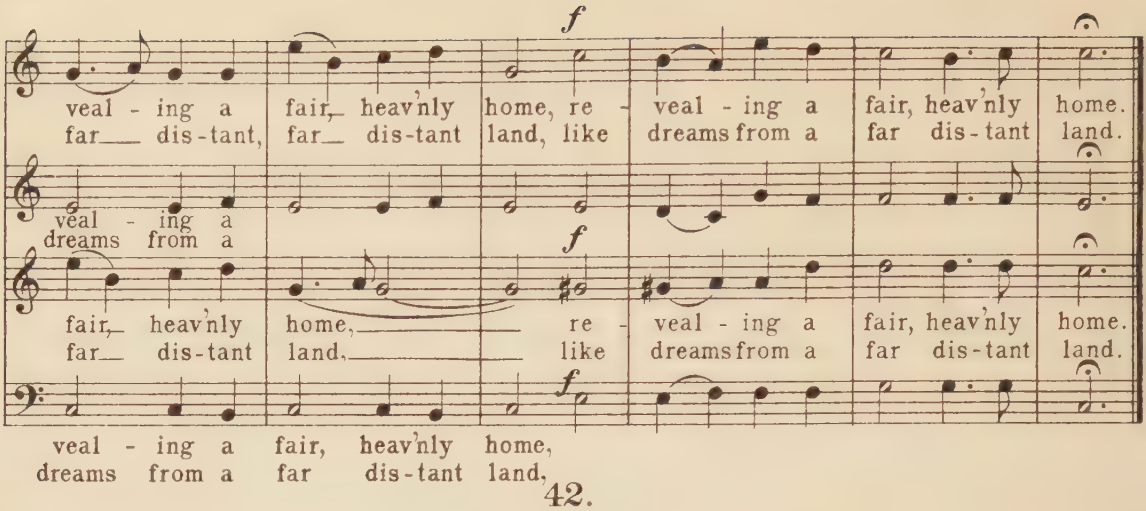
(v. Chezy.)

Andante con moto. Mendelssohn.


Soprano.
Alto.
Tenor.
Bass.
mf
1. Be-hold the woods in ver-dure drest, The heav'ns a - gain are
2. For-sake thy bus - y haunts of men, Thou child of toil and
3. Here o - dors float and zephyrs play, In morning's gold - en


p
cresc.
p
bright; Re - turn - ing Spring in - spires the breast, re -
care, Come, roam the shad - y wood - land glen, come
beam, With them thy griefs will pass a - way, with
p
Re-turn-ing Spring in - spires the breast, re-turn - ing Spring in -
Come, roam the shad - y wood - land glen, come, roam the shad - y
With them thy griefs will pass a - way, with them thy griefs will
cresc.
p
bright; Re-turn-ing Spring in - spires the breast, re-turn - ing Spring in -
care, Come, roam the shad - y wood - land glen, come, roam the shad - y
beam, With them thy griefs will pass a - way, with them thy griefs will
p
cresc.


cresc.
sf
dim.
turn-ing Spring in-spires the breast With hope and calm de - light, with hope and
roam the shad - y wood-land glen, And breathe the balm - y air, and breathe the
them thy griefs will pass a - way And van - ish like a dream, and van - ish
sf
dim.
spires the breast With hope and calm de - light, with hope and
wood - land glen, And breathe the balm - y air, and breathe the
pass a - way And van - ish like a dream, and van - ish
cresc.
sf
dim.
spires the breast With hope and calm de - light, with hope and
wood - land glen, And breathe the balm - y air, and breathe the
pass a - way And van - ish like a dream, and van - ish
sf
cresc.
dim.

p
calm de - light, with hope and calm de - light.
balm - y air, and breathe the balm-y air.
like a dream, and van-ish like a dream.
p
calm de - light, with hope and calm de - light.
balm - y air, and breathe the balm-y air.
like a dream, and van - ish like a dream.
p
calm de - light, with hope and calm de - light.
balm - y air, and breathe the balm-y air.
like a dream, and van - ish like a dream.
p
(W. Bartholomew.)

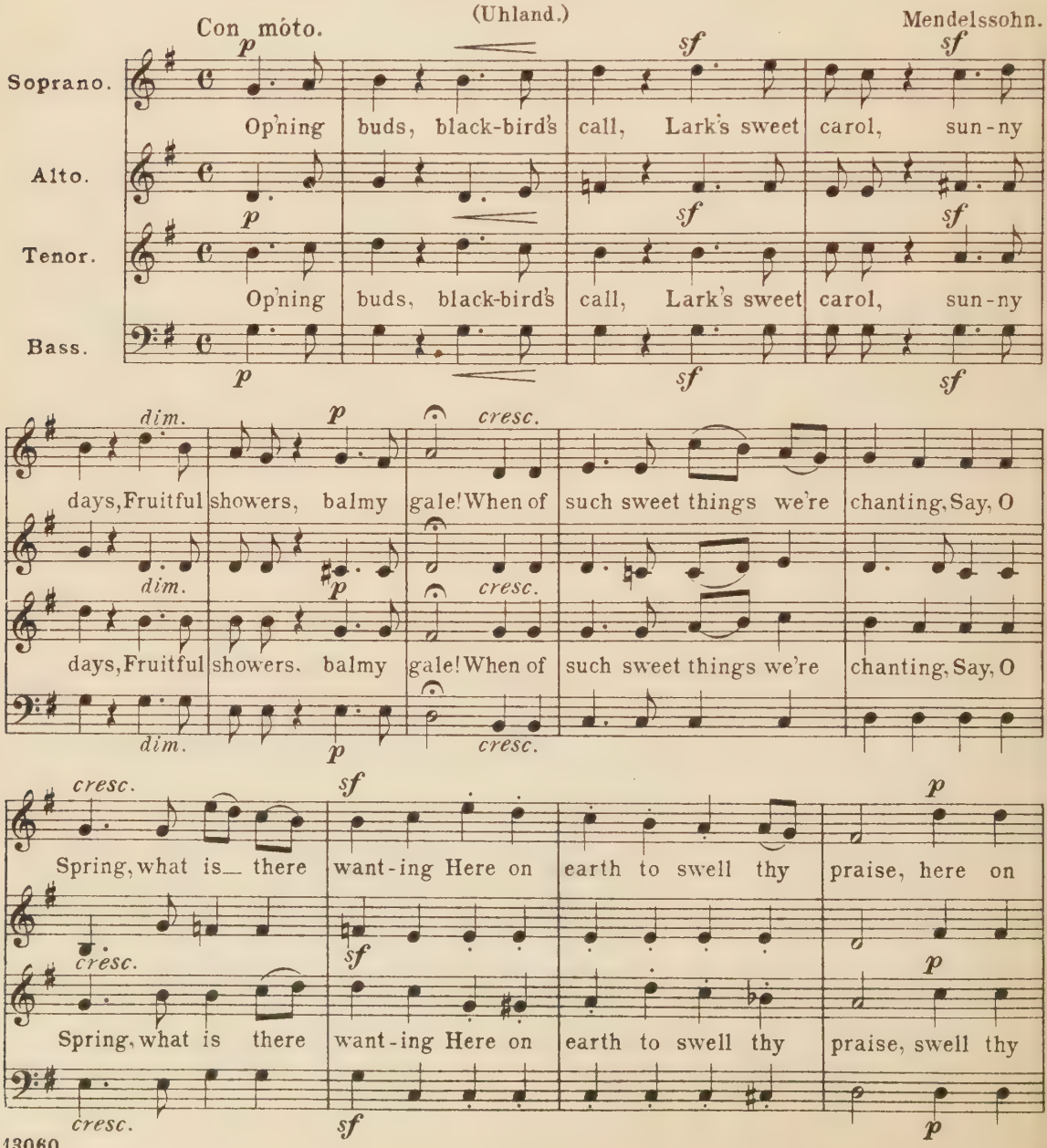
41.
In the Forest.

Allegro.
Mendelssohn.
Soprano.
Alto.
Tenor.
Bass.
1. The for - est, give me the for - est, Re - fresh-ing both bod - y and
2. The ver - dant wood is the tem - ple Of Na - ture's most beau-ti - ful
1. The for - est, give me the for - est,
2. The ver - dant wood is the tem - ple
cresc.
mind, We fly from the sun-beam's en - coun - ter, New joys in the for - est to
sounds, They steal o'er our sens - es en - chant - ed, The heart with en - joy - ment a -
find, new joys in the for - est, the for - est to find. There
bounds, the heart with en - joy - ment, en - joy - ment a - bounds. The

rest we at ease in its shad - ow, A - bove, an e - the - re - al dome, Which
heart that to mu - sic is yield - ing Is touch'd by a strong master - hand, Then
rest we at ease in its shad - ow, A - bove, an e - the - re - al dome, Which
heart that to mu - sic is yield - ing Is touch'd by a strong master - hand, Then
p
p
cresc.
shows ev - er near-er and near-er, shows near - er and near - er, Re - veal -
whisper - ing voices sur - round it, then voic - es sur - round it, Like dreams
which shows ev-er near-er and near - er, Re - -
then whispering voic-es sur-round it, Like
shows ev - er near-er and near-er, which shows ev-er-near-er and near - er, Re - -
whisper - ing voices sur - round it, then whispering voic-es sur-round it, Like
shows ev - er near - er and near - er, Re - -
whis - - - per-ing voic - es sur - round it, Like

- - ing a fair, heav'nly home, re - veal - ing, re -
from a far dis - tant land, like dreams from a
veal - ing a fair, heav'nly home, a home, re -
dreams from a far dis - tant land, like dreams, like
re - veal - ing, re - veal - ing a
like dreams from a far dis - tant
veal - ing a fair, heav'nly home, a home, re -
dreams from a far dis - tant land, like dreams, like

veal - ing a fair, heav'nly home, re - veal - ing a fair, heav'nly home.
far dis-tant, far dis-tant land, like dreams from a far dis-tant land.
veal - ing a
dreams from a
fair, heav'nly home, re - veal - ing a fair, heav'nly home.
far dis-tant land, like dreams from a far dis-tant land.
veal - ing a fair, heav'nly home,
dreams from a far dis-tant land,

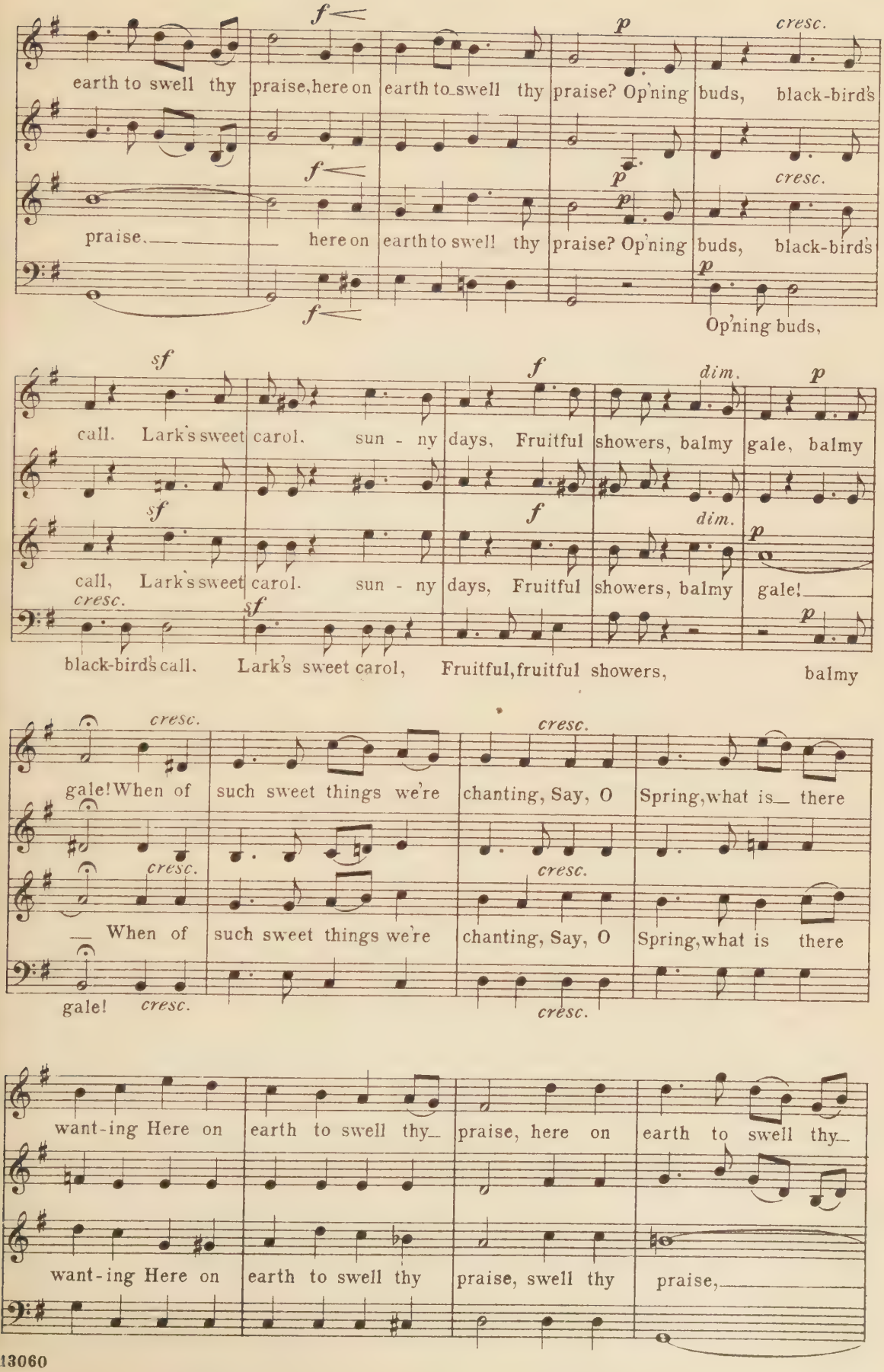
42.

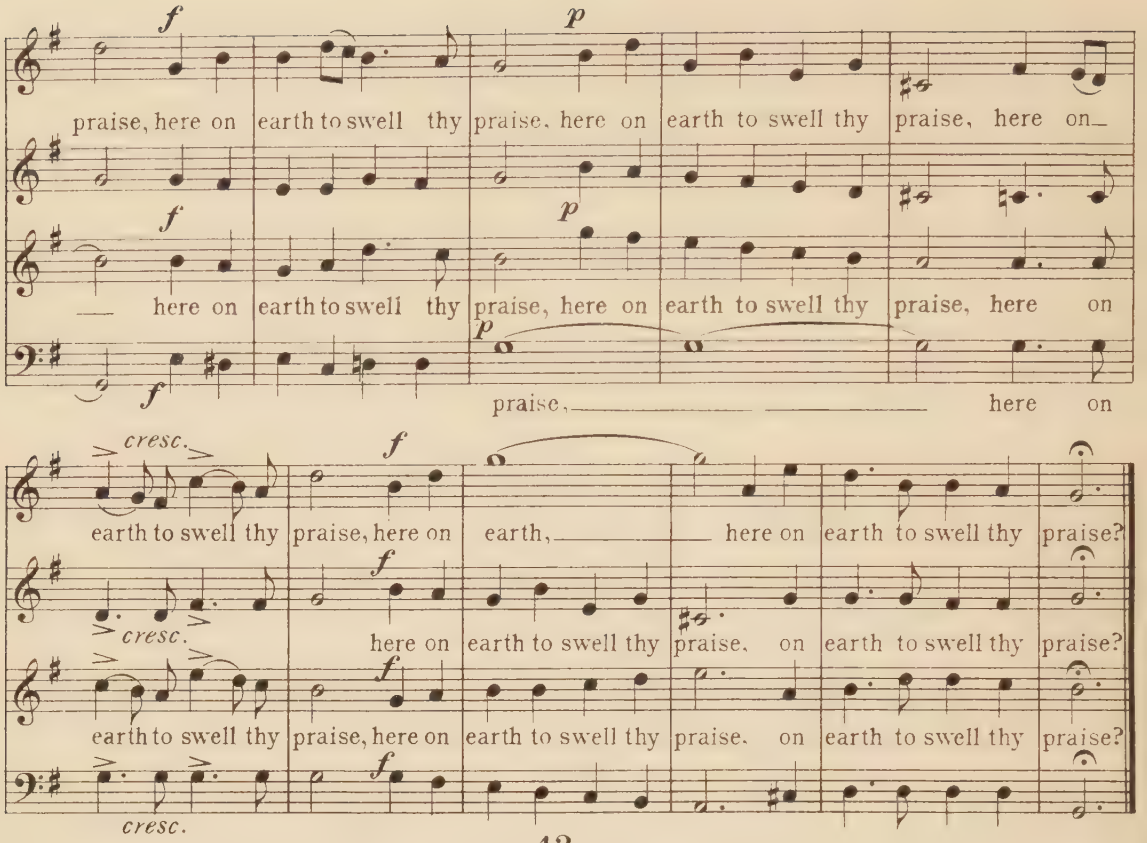
Praise of Spring.

(Uhland.)

Mendelssohn.


Con moto.
Soprano.
Alto.
Tenor.
Bass.
Op'ning buds, black-bird's call, Lark's sweet carol, sun-ny
days, Fruitful showers, balmy gale! When of such sweet things we're chanting, Say, O
Spring, what is there want-ing Here on earth to swell thy praise, here on
Spring, what is there want-ing Here on earth to swell thy praise, swell thy

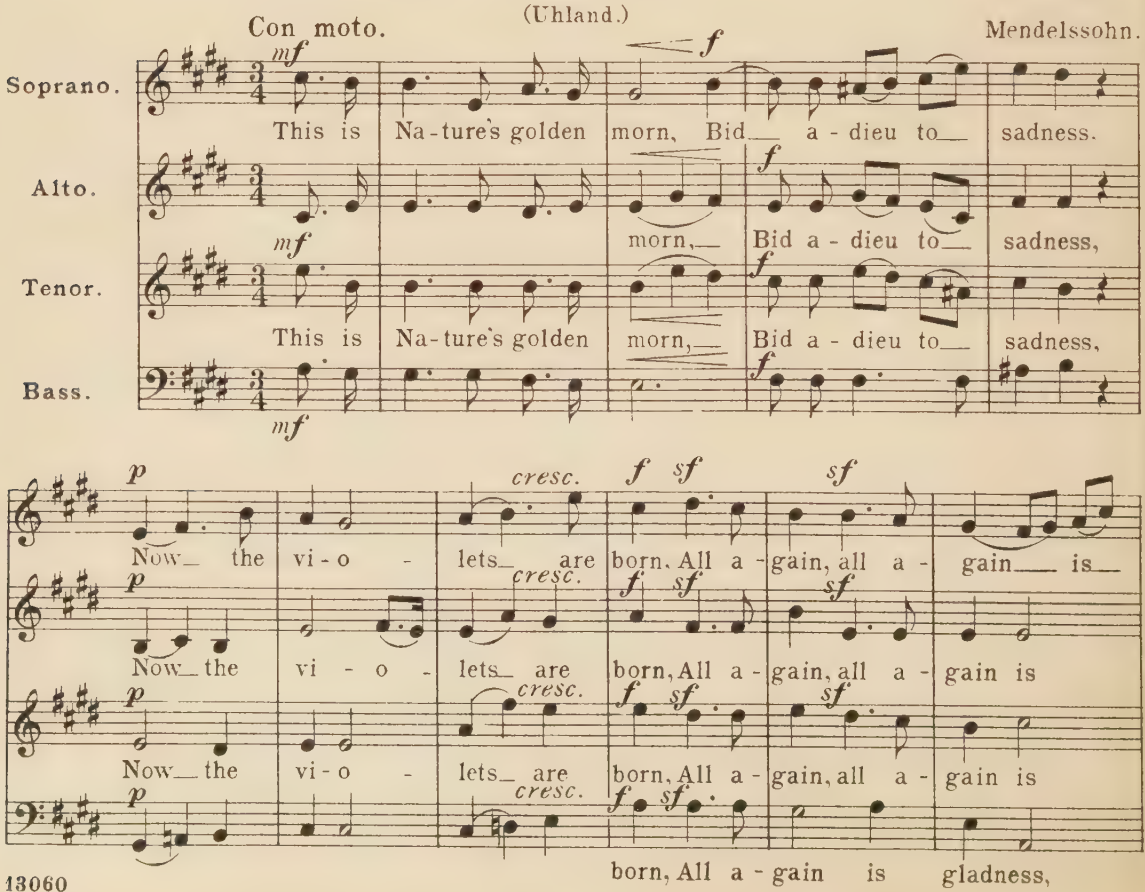
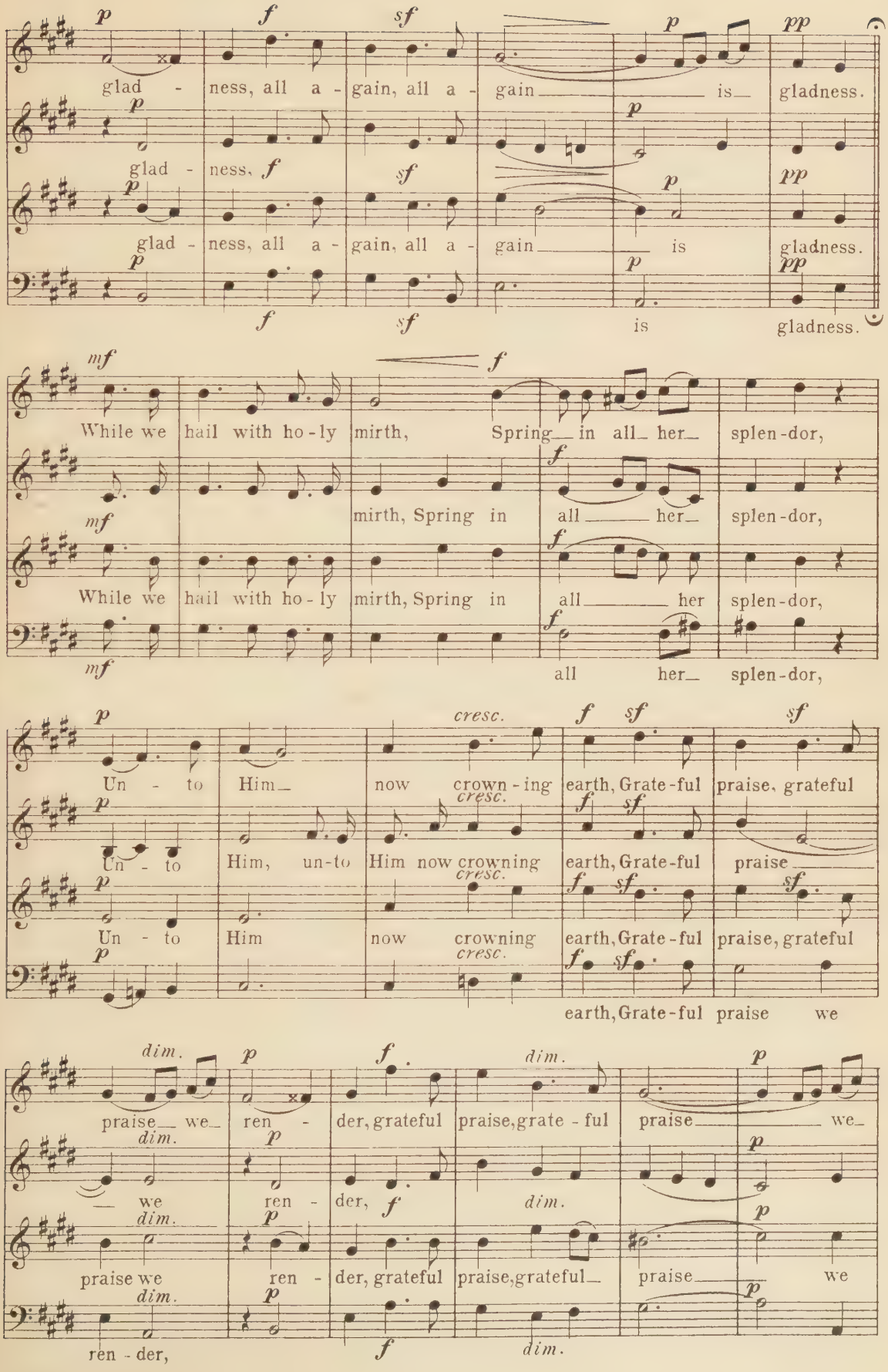
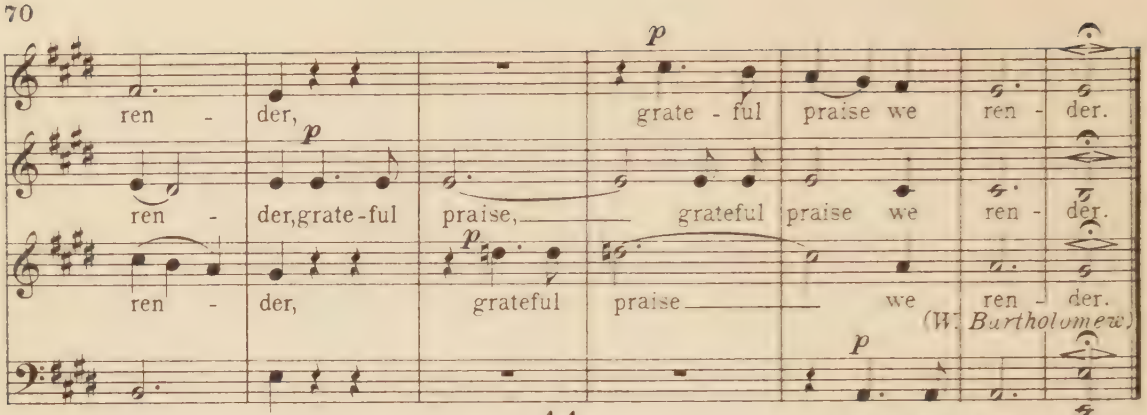

earth to swell thy praise, here on earth to swell thy praise? Op'ning buds, black-bird's
praise, here on earth to swell thy praise? Op'ning buds, black-bird's
Op'ning buds,
call. Lark's sweet carol. sun - ny days, Fruitful showers, balmy gale, balmy
call, Lark's sweet carol. sun - ny days, Fruitful showers, balmy gale!
black-bird's call. Lark's sweet carol, Fruitful, fruitful showers, balmy
gale! When of such sweet things we're chanting, Say, O Spring, what is there
When of such sweet things we're chanting, Say, O Spring, what is there
gale!
want-ing Here on earth to swell thy praise, here on earth to swell thy
want-ing Here on earth to swell thy praise, swell thy praise,


praise, here on earth to swell thy praise, here on earth to swell thy praise, here on
here on earth to swell thy praise, here on earth to swell thy praise, here on
praise, here on
earth to swell thy praise, here on earth, here on earth to swell thy praise?
here on earth to swell thy praise, on earth to swell thy praise?
earth to swell thy praise, here on earth to swell thy praise, on earth to swell thy praise?

43.
Celebration of Spring.

(Uhland.)

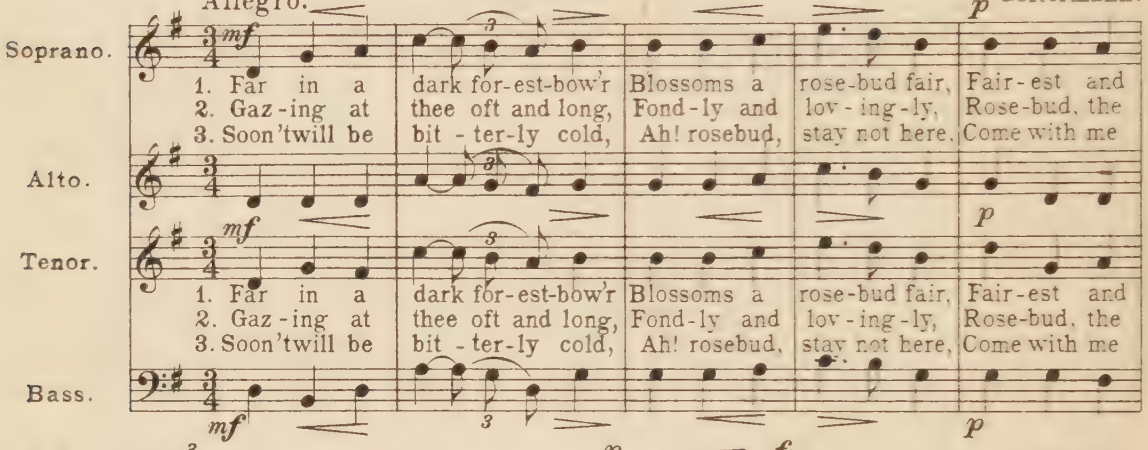
Con moto. Mendelssohn.

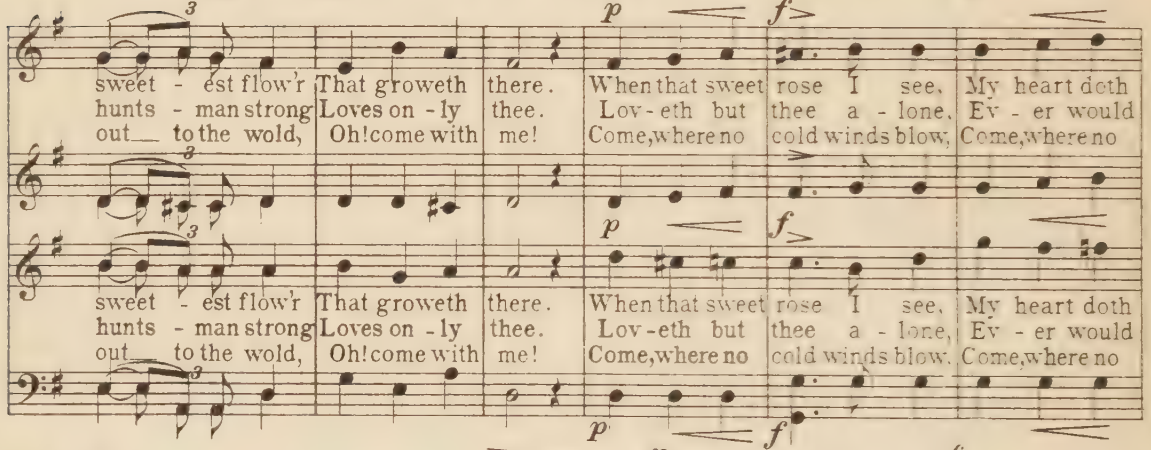
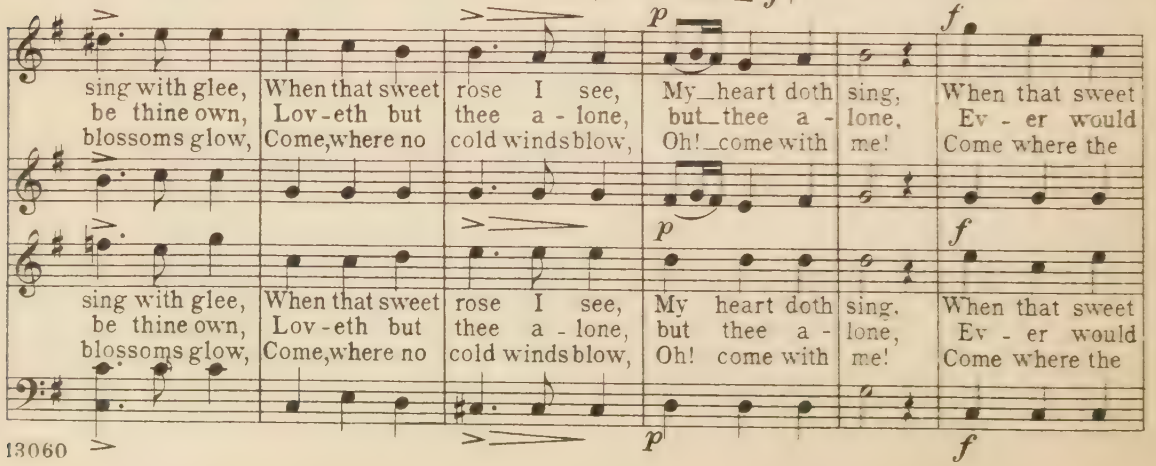
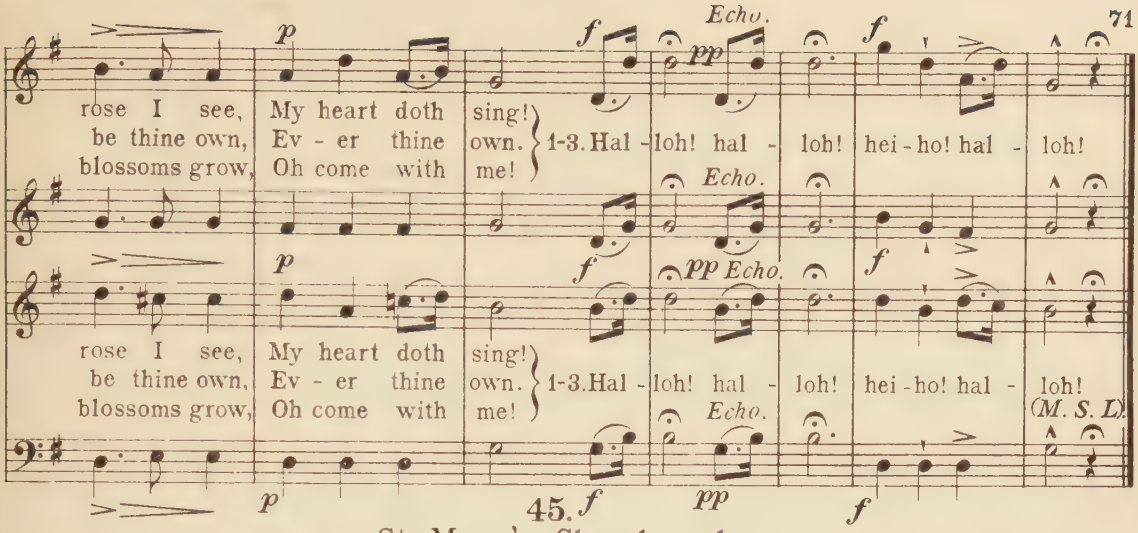

Soprano.
Alto.
Tenor.
Bass.
This is Na-ture's golden morn, Bid a-dieu to sadness.
morn, Bid a-dieu to sadness,
This is Na-ture's golden morn, Bid a-dieu to sadness,
Now the vi-o-lets are born, All a-gain, all a-gain is gladness,
Now the vi-o-lets are born, All a-gain, all a-gain is
Now the vi-o-lets are born, All a-gain, all a-gain is
born, All a-gain is gladness,

glad - ness, all a - gain, all a - gain is gladness.
glad - ness, all a - gain, all a - gain is gladness.
glad - ness, all a - gain, all a - gain is gladness.
While we hail with ho - ly mirth, Spring in all her splen - dor,
mirth, Spring in all her splen - dor,
While we hail with ho - ly mirth, Spring in all her splen - dor,
all her splen - dor,
Un - to Him now crown - ing earth, Grate - ful praise, grateful
Un - to Him, un - to Him now crowning earth, Grate - ful praise
Un - to Him now crowning earth, Grate - ful praise, grateful
earth, Grate - ful praise we
praise we ren - der, grateful praise, grate - ful praise we
we ren - der, grateful praise, grateful praise we
praise we ren - der, grateful praise, grateful praise we
ren - der,

ren - der, grate - ful praise we ren - der.
ren - der, grateful praise, grateful praise we ren - der.
ren - der, grateful praise we ren - der.
(W. Bartholomew)
praise we ren - der.

44.
The Rosebud.

(von Fallersleben.)

Allegro. Goltermann.

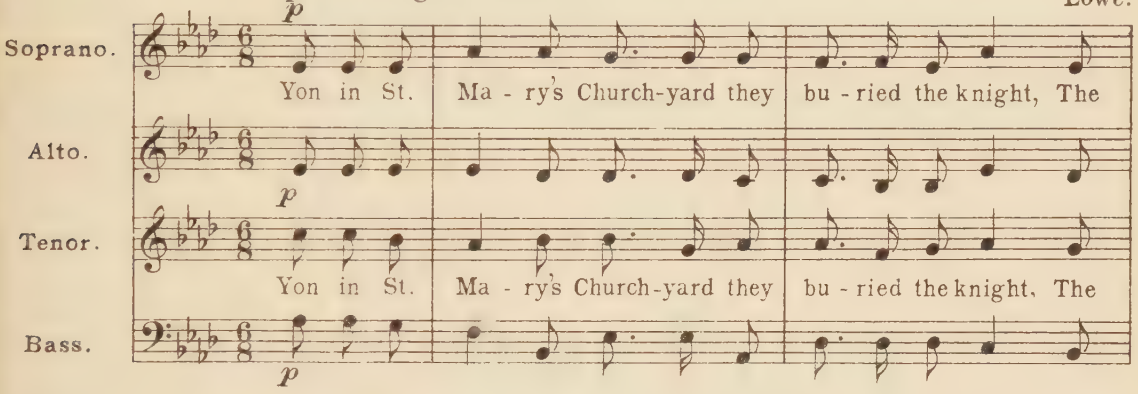

Soprano.
Alto.
Tenor.
Bass.
1. Far in a dark for-est-bow'r Blossoms a rose-bud fair, Fair-est and
2. Gaz-ing at thee oft and long, Fond-ly and lov-ing-ly, Rose-bud, the
3. Soon'twill be bit-ter-ly cold, Ah! rosebud, stay not here, Come with me

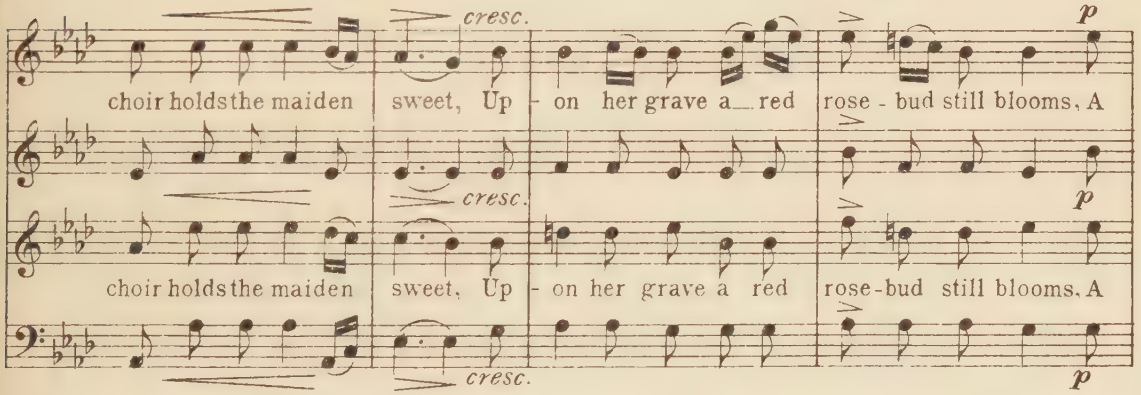

sweet - est flow'r That groweth there. When that sweet rose I see, My heart doth
hunts - man strong Loves on - ly thee. Lov-eth but thee a - lone, Ev - er would
out to the wold, Oh! come with me! Come, where no cold winds blow, Come, where no

sing with glee, When that sweet rose I see, My heart doth sing, When that sweet
be thine own, Lov-eth but thee a - lone, but thee a - lone, Ev - er would
blossoms glow, Come, where no cold winds blow, Oh! come with me! Come where the

Echo.
rose I see, My heart doth sing!
be thine own, Ev - er thine own.
blossoms grow, Oh come with me!
1-3. Hal - loh! hal - loh! hei - ho! hal - loh!
Echo.
rose I see, My heart doth sing!
be thine own, Ev - er thine own.
blossoms grow, Oh come with me!
1-3. Hal - loh! hal - loh! hei - ho! hal - loh!
(M. S. D.)

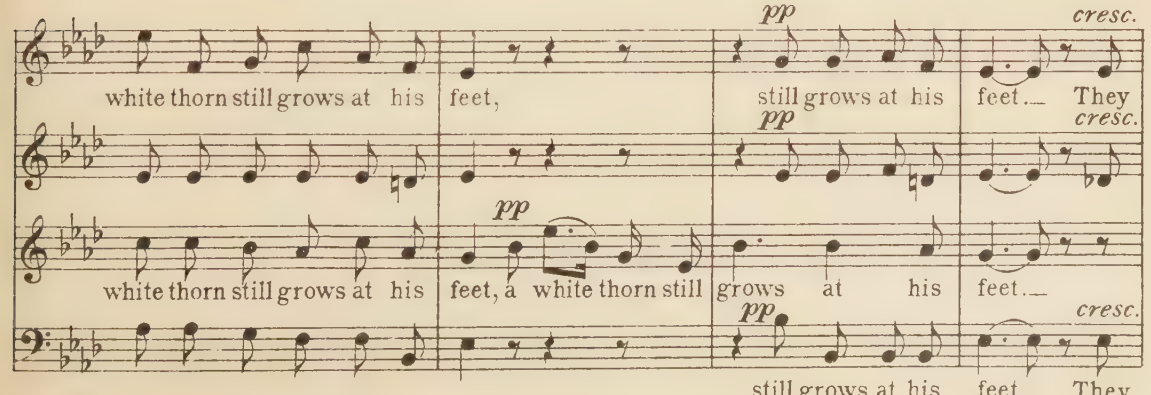
45. St. Mary's Churchyard.

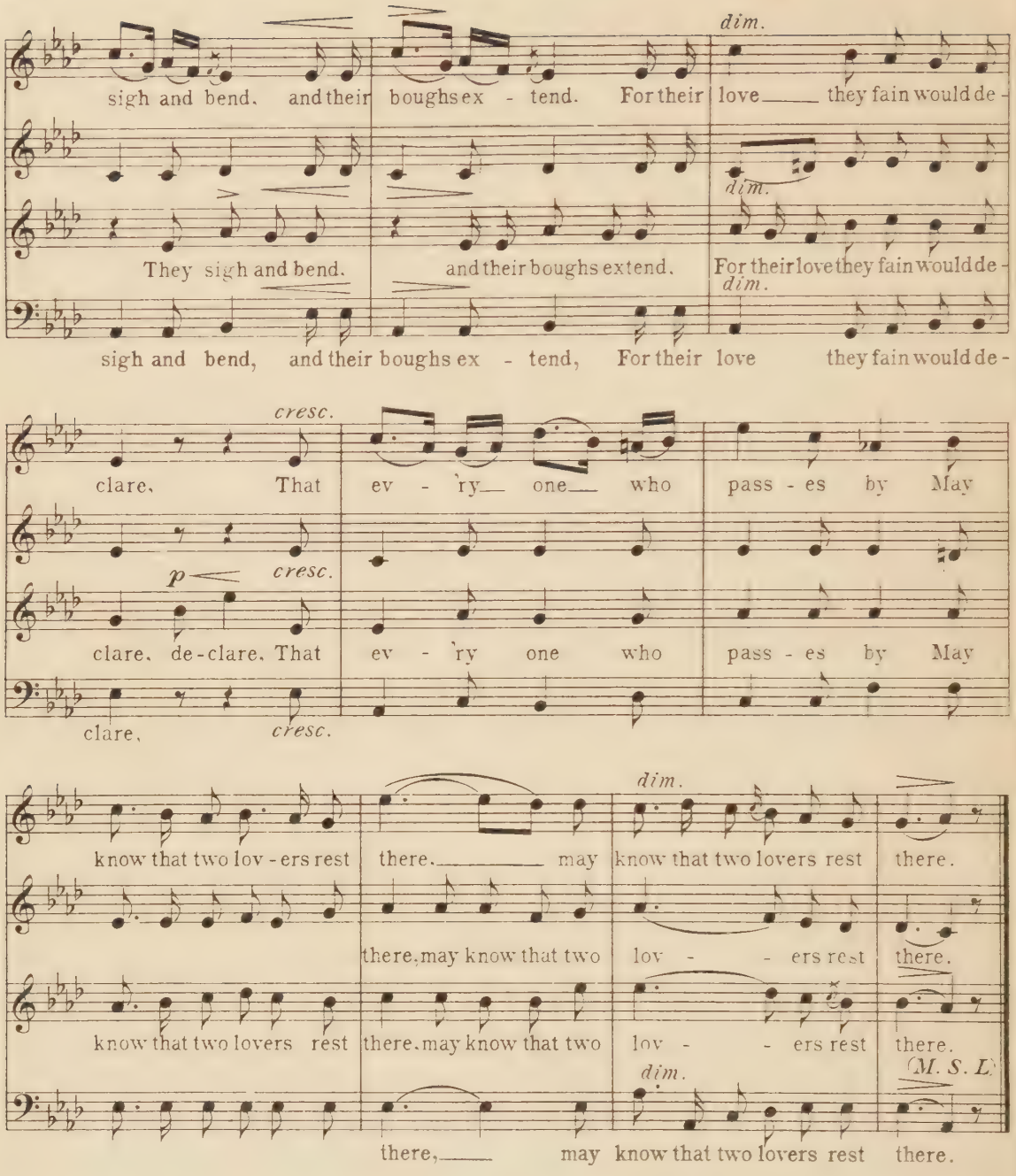
Un poco adagio affettuoso.

Löwe.

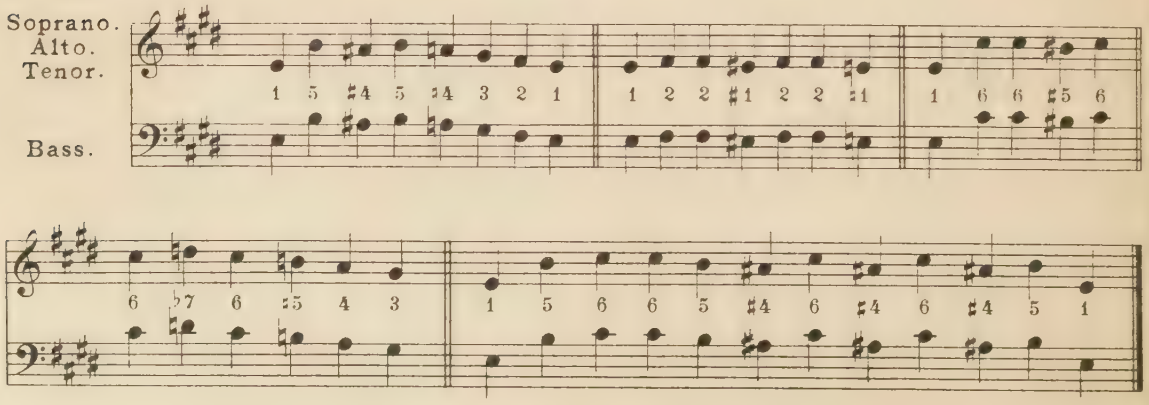

Soprano.
Alto.
Tenor.
Bass.
Yon in St. Ma - ry's Church-yard they bu - ried the knight, The
Yon in St. Ma - ry's Church-yard they bu - ried the knight, The


cresc.
choir holds the maiden sweet, Up - on her grave a red rose - bud still blooms, A
choir holds the maiden sweet, Up - on her grave a red rose-bud still blooms, A

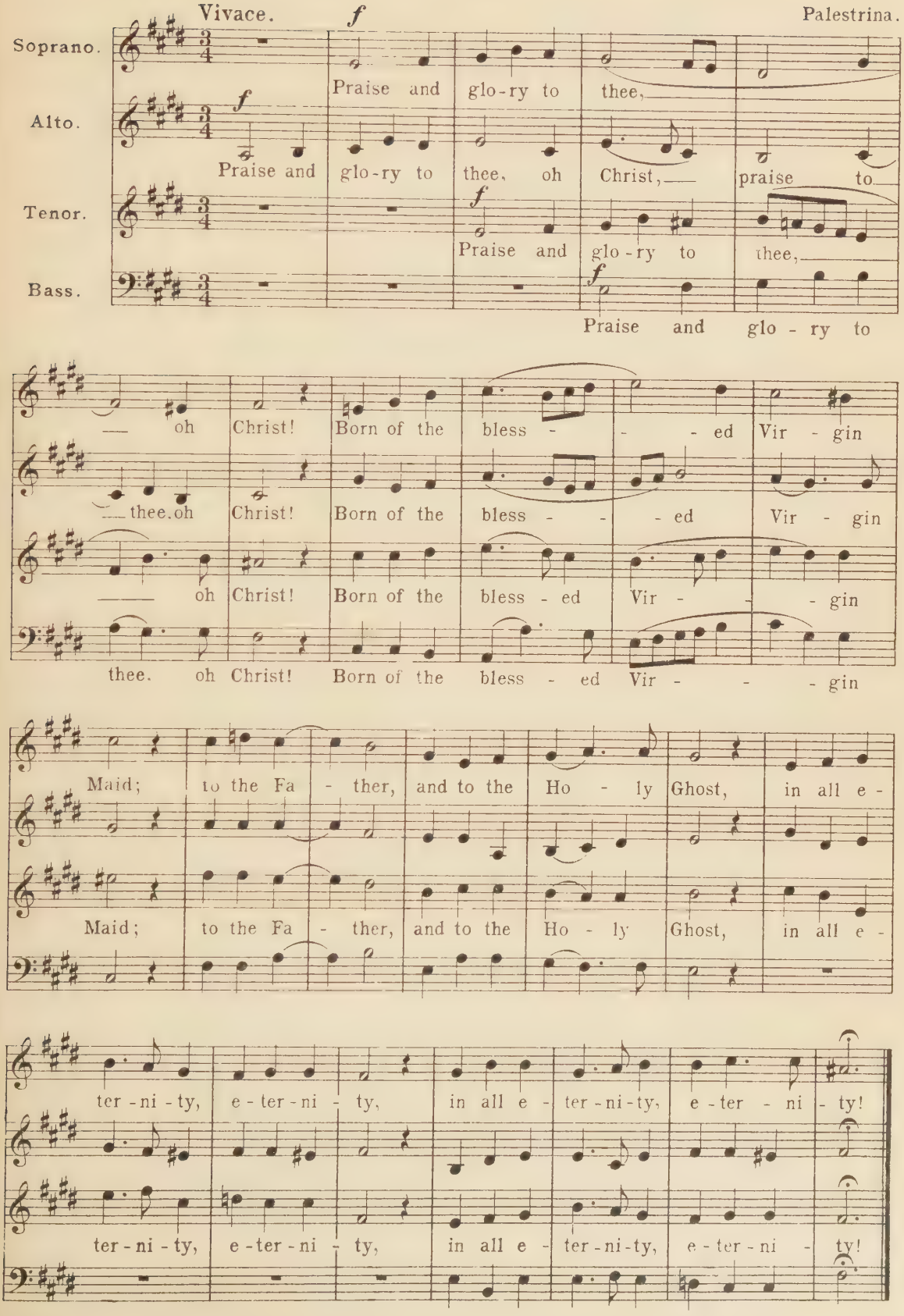

white thorn still grows at his feet, still grows at his feet. They
white thorn still grows at his feet, a white thorn still grows at his feet.
still grows at his feet. They


dim.
sigh and bend, and their boughs ex - tend. For their love they fain would de -
dim.
They sigh and bend. and their boughs extend. For their love they fain would de -
dim.
sigh and bend, and their boughs ex - tend, For their love they fain would de -
cresc.
clare, That ev - 'ry one who pass - es by May
p cresc.
clare, de-clare, That ev - 'ry one who pass - es by May
clare, cresc.
dim.
know that two lov - ers rest there. may know that two lovers rest there.
there, may know that two lov - - ers rest there.
know that two lovers rest there, may know that two lov - - ers rest there.
dim.
there, may know that two lovers rest there.

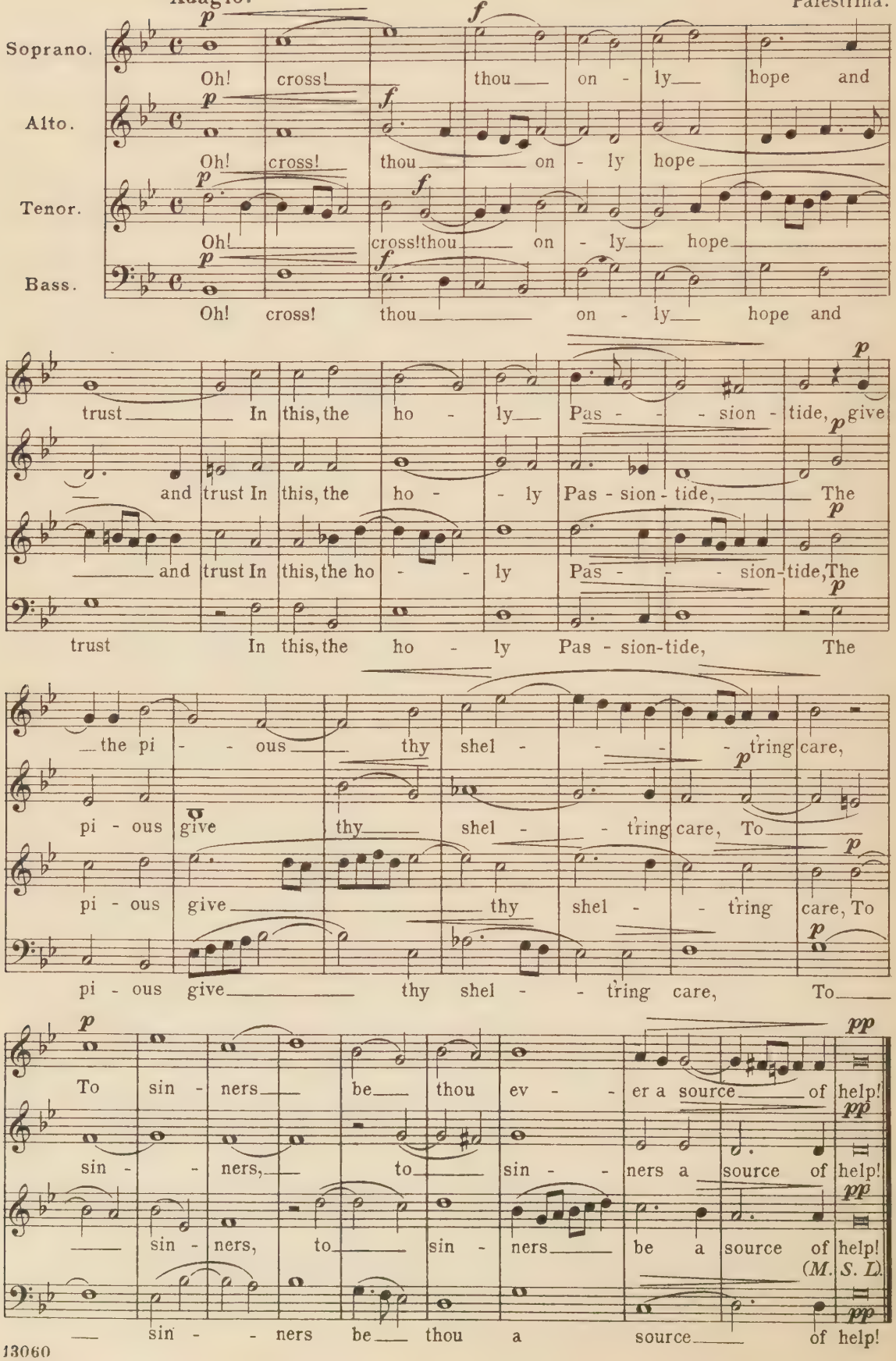
46.


Soprano.
Alto.
Tenor.
Bass.
1 5 ♯4 5 ♯4 3 2 1
1 2 2 ♯1 2 2 ♯1
1 6 6 ♯5 6
6 ♭7 6 ♯5 4 3
1 5 6 6 5 ♯4 6 ♯4 6 ♯4 5 1

Praise and Glory.

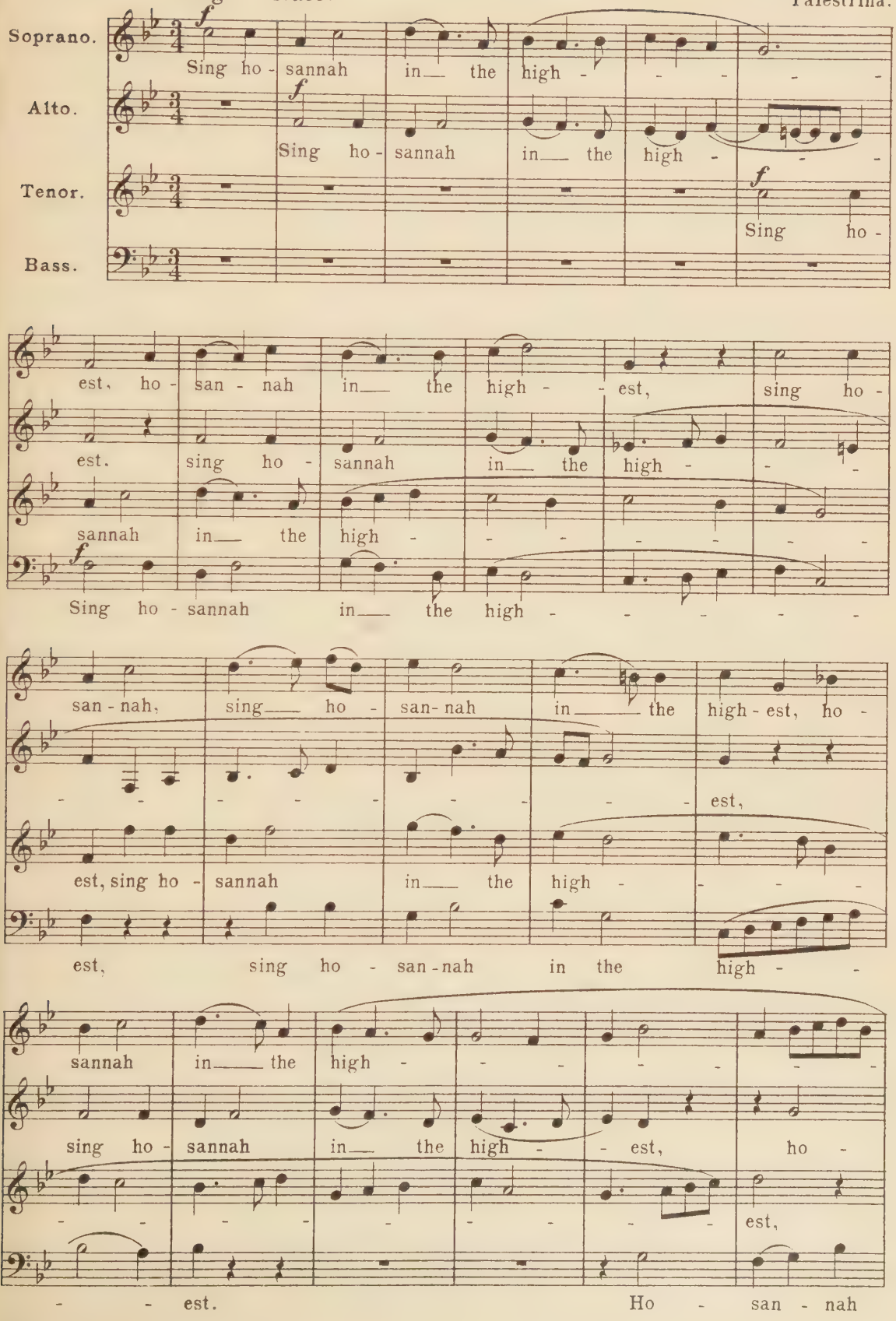
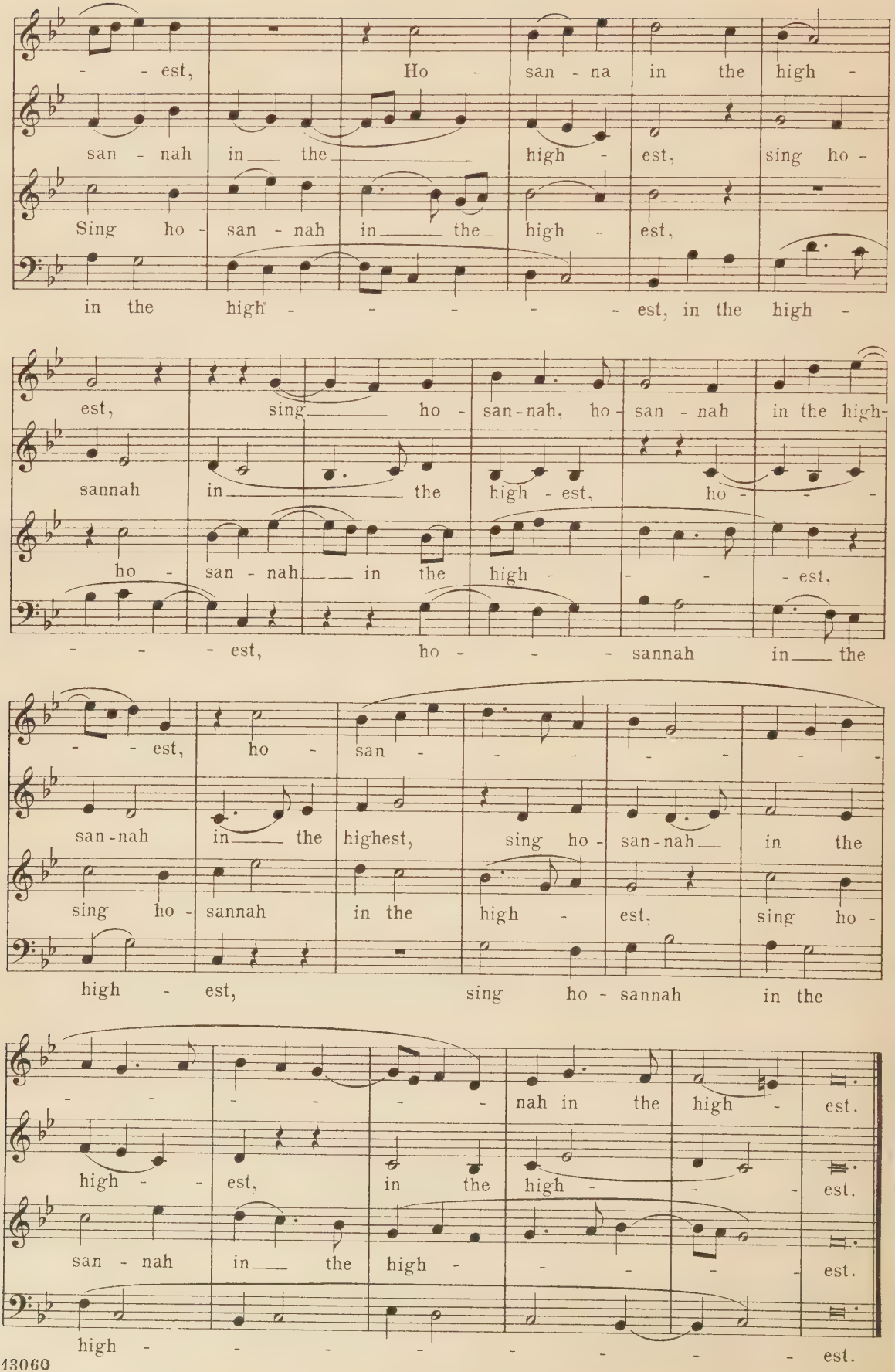

Vivace.
Palestrina.
Soprano.
Alto.
Tenor.
Bass.
Praise and glo-ry to thee,
Praise and glo-ry to thee, oh Christ, praise to
Praise and glo-ry to thee,
Praise and glo - ry to
— oh Christ! Born of the bless - - - ed Vir - gin
— thee, oh Christ! Born of the bless - - ed Vir - gin
— oh Christ! Born of the bless - ed Vir - - gin
thee. oh Christ! Born of the bless - ed Vir - - - gin
Maid; to the Fa - ther, and to the Ho - ly Ghost, in all e -
Maid; to the Fa - ther, and to the Ho - ly Ghost, in all e -
ter - ni - ty, e - ter - ni - ty, in all e - ter - ni - ty, e - ter - ni - ty!
ter - ni - ty, e - ter - ni - ty, in all e - ter - ni - ty, e - ter - ni - ty!

47.
Oh! Cross.

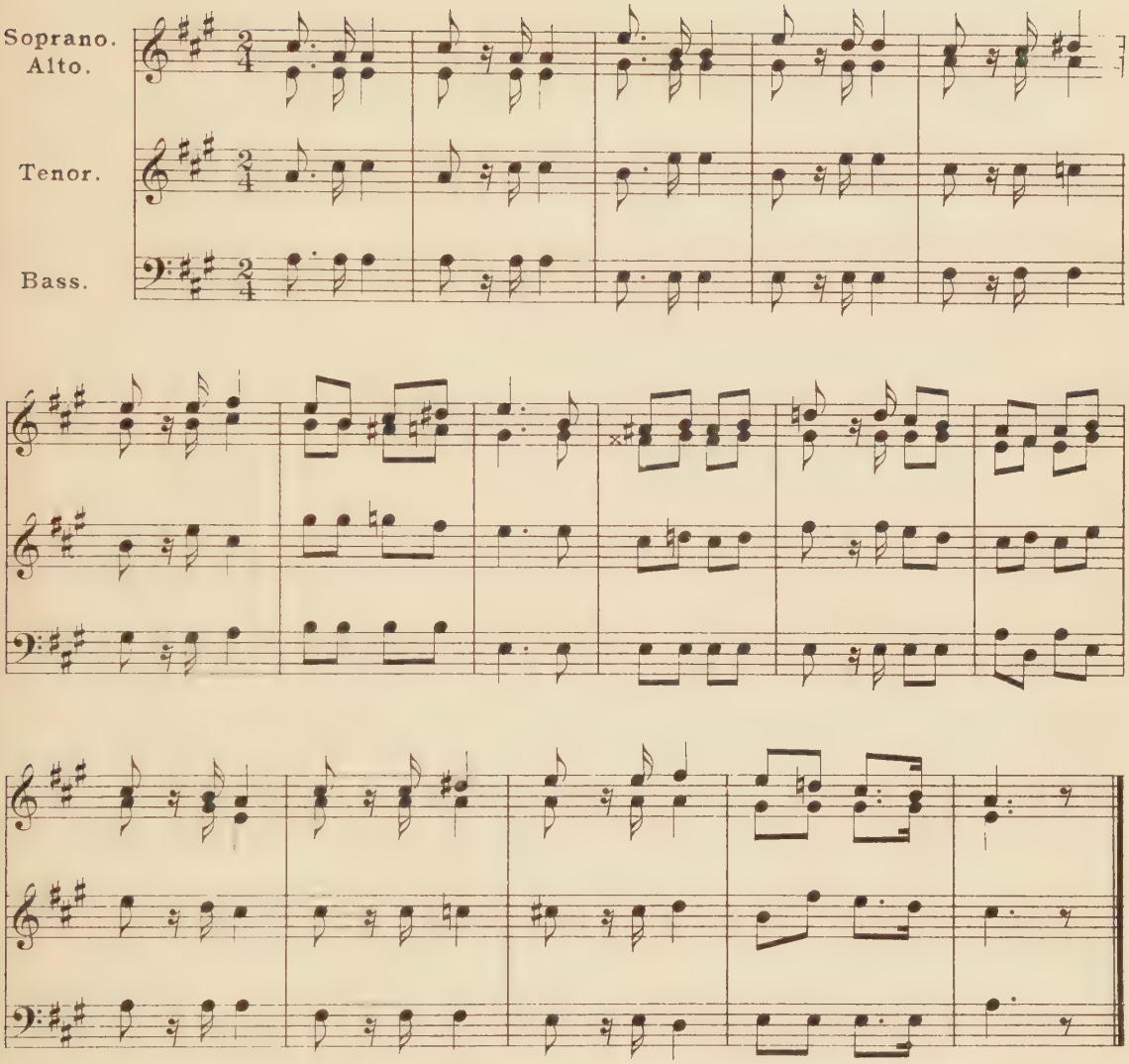
Adagio. Palestrina.

Soprano.
Alto.
Tenor.
Bass.
Oh! cross! thou on - ly hope and
Oh! cross! thou on - ly hope
Oh! cross! thou on - ly hope
Oh! cross! thou on - ly hope and
trust In this, the ho - ly Pas - - - sion - tide, give
and trust In this, the ho - - ly Pas - sion - tide, The
and trust In this, the ho - - ly Pas - - - sion - tide, The
trust In this, the ho - ly Pas - sion-tide, The
the pi - - ous thy shel - - - - tring care,
pi - ous give thy shel - - tring care, To
pi - ous give thy shel - - tring care, To
pi - ous give thy shel - - tring care, To
To sin - ners be thou ev - - er a source of help!
sin - - ners, to sin - - ners a source of help!
sin - ners, to sin - ners be a source of help!
sin - - ners be thou a source of help!
(M. S. L.)

48.
Sing Hosannah.

Allegro vivace. Palestrina.


Soprano.
Alto.
Tenor.
Bass.
Sing ho - sannah in the high - - - - -
Sing ho - sannah in the high - - - -
Sing ho -
est, ho - san - nah in the high - - est, sing ho -
est. sing ho - sannah in the high - - -
sannah in the high - - - - - -
Sing ho - sannah in the high - - - - -
san - nah, sing ho - san - nah in the high - est, ho -
est,
est, sing ho - sannah in the high - - - -
est, sing ho - san - nah in the high - -
sannah in the high - - - - - -
sing ho - sannah in the high - - est, ho -
est,
- - est. Ho - san - nah

- - est, Ho - san - na in the high -
san - nah in the high - est, sing ho -
Sing ho - san - nah in the high - est,
in the high - - - - - est, in the high -
est, sing ho - san-nah, ho - san - nah in the high-
sannah in the high - est, ho - - -
ho - san - nah in the high - - - est,
- - - est, ho - - - sannah in the
- - est, ho - san - - - - - -
san-nah in the highest, sing ho - san-nah in the
sing ho - sannah in the high - est, sing ho -
high - est, sing ho - sannah in the
- - - - - - - nah in the high - est.
high - - est, in the high - - - est.
san - nah in the high - - - - est.
high - - - - - - - - est.

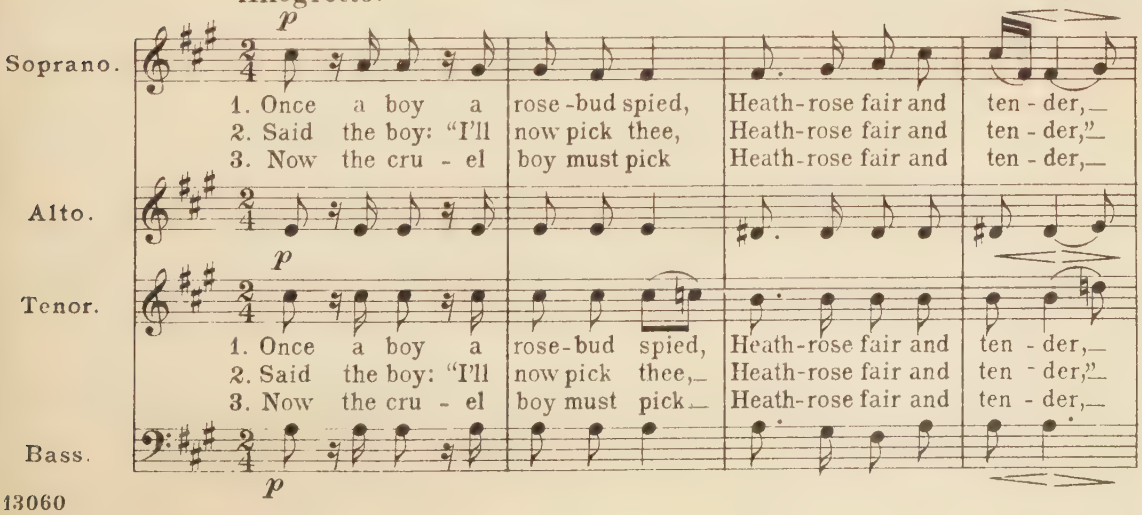
49.

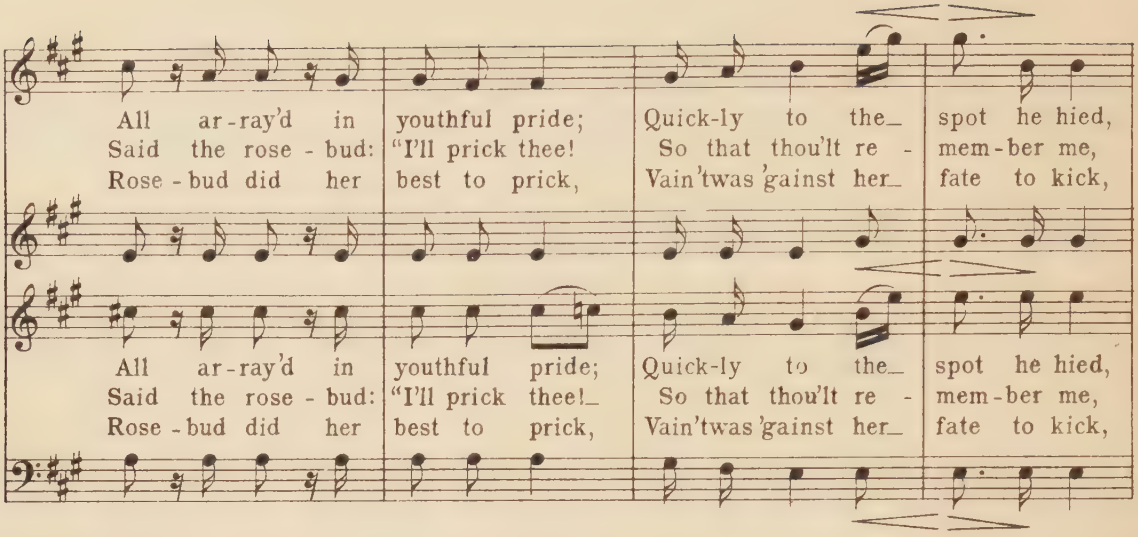


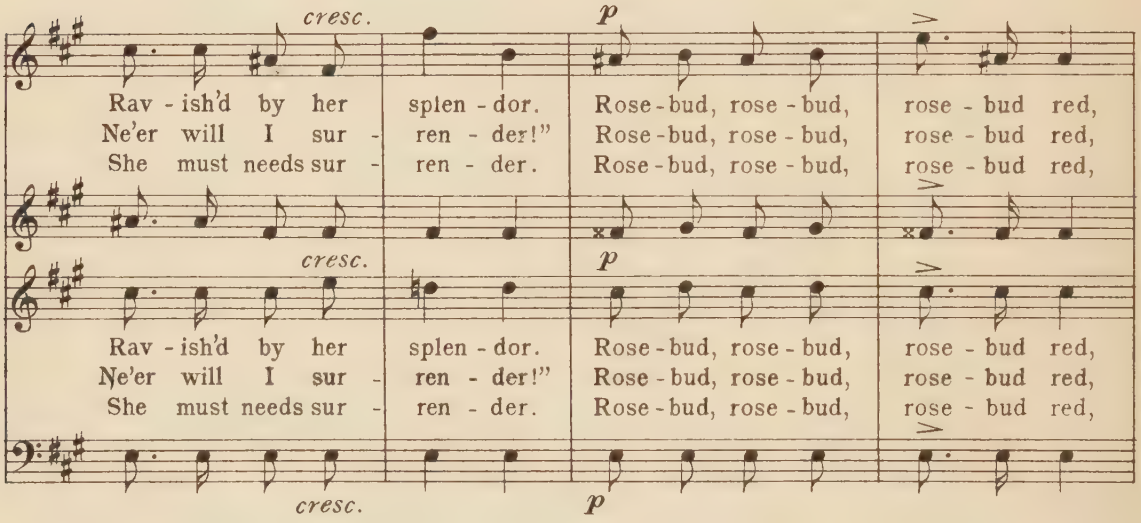
The Heath-rose.

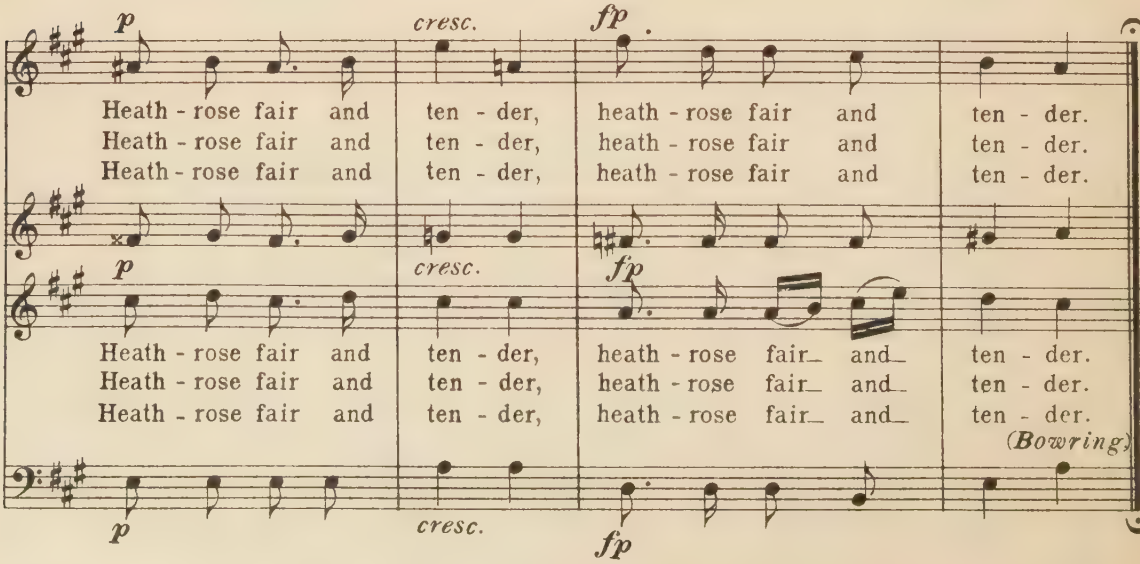
(Goethe.)

Allegretto. Schumann.


Soprano.
Alto.
Tenor.
Bass.
p
1. Once a boy a rose-bud spied, Heath-rose fair and ten - der,—
2. Said the boy: "I'll now pick thee, Heath-rose fair and ten - der,"—
3. Now the cru - el boy must pick Heath-rose fair and ten - der,—
1. Once a boy a rose-bud spied, Heath-rose fair and ten - der,—
2. Said the boy: "I'll now pick thee,— Heath-rose fair and ten - der,"—
3. Now the cru - el boy must pick— Heath-rose fair and ten - der,—


All ar-ray'd in youthful pride; Quick-ly to the spot he hied,
Said the rose-bud: "I'll prick thee! So that thou'lt re- mem-ber me,
Rose-bud did her best to prick, Vain 'twas 'gainst her fate to kick,
All ar-ray'd in youthful pride; Quick-ly to the spot he hied,
Said the rose-bud: "I'll prick thee! So that thou'lt re- mem-ber me,
Rose-bud did her best to prick, Vain 'twas 'gainst her fate to kick,

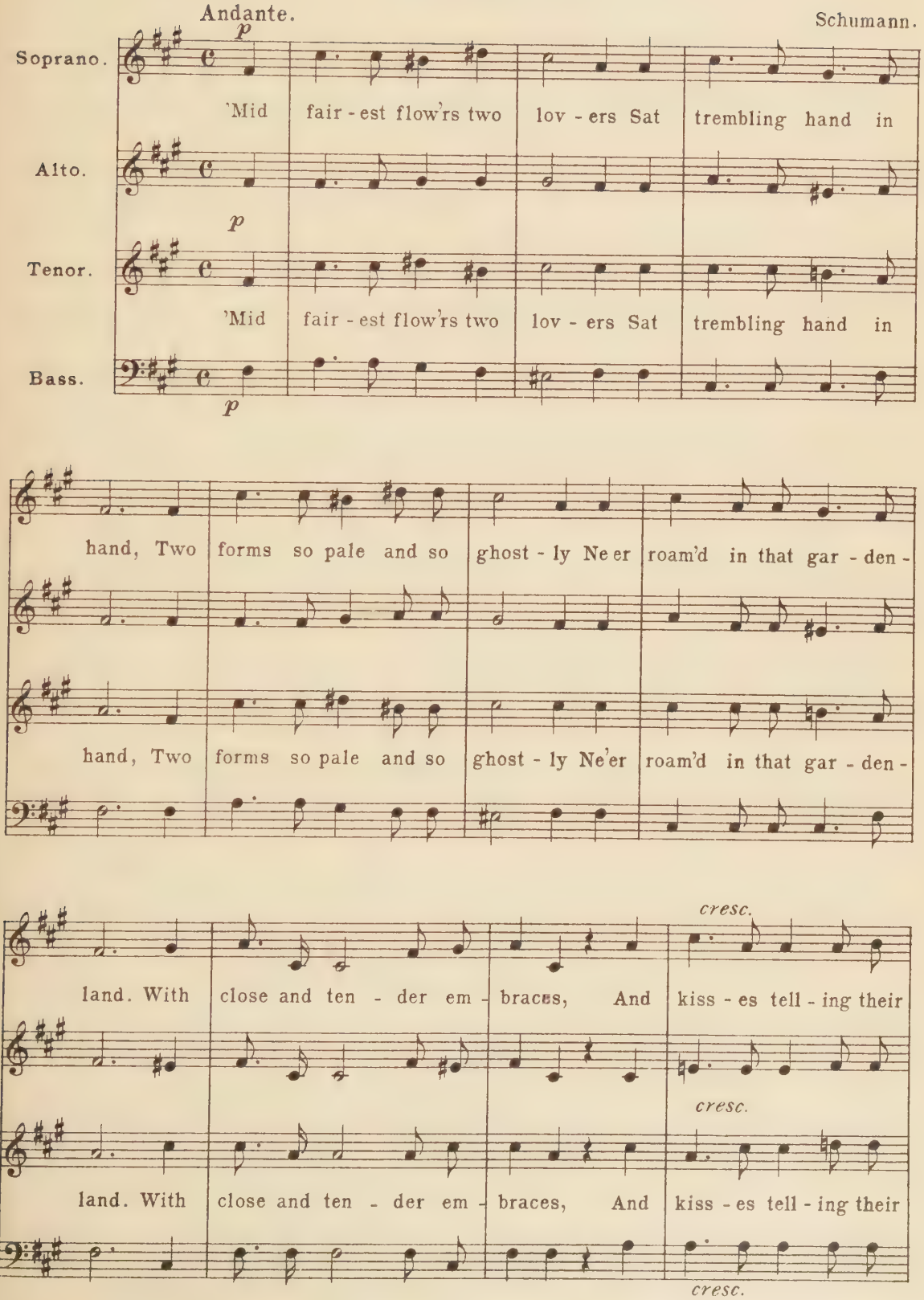

cresc.
p
Rav-ish'd by her splen-dor. Rose-bud, rose-bud, rose-bud red,
Ne'er will I sur- ren-der!" Rose-bud, rose-bud, rose-bud red,
She must needs sur- ren-der. Rose-bud, rose-bud, rose-bud red,
cresc.
p
Rav-ish'd by her splen-dor. Rose-bud, rose-bud, rose-bud red,
Ne'er will I sur- ren-der!" Rose-bud, rose-bud, rose-bud red,
She must needs sur- ren-der. Rose-bud, rose-bud, rose-bud red,
cresc.
p

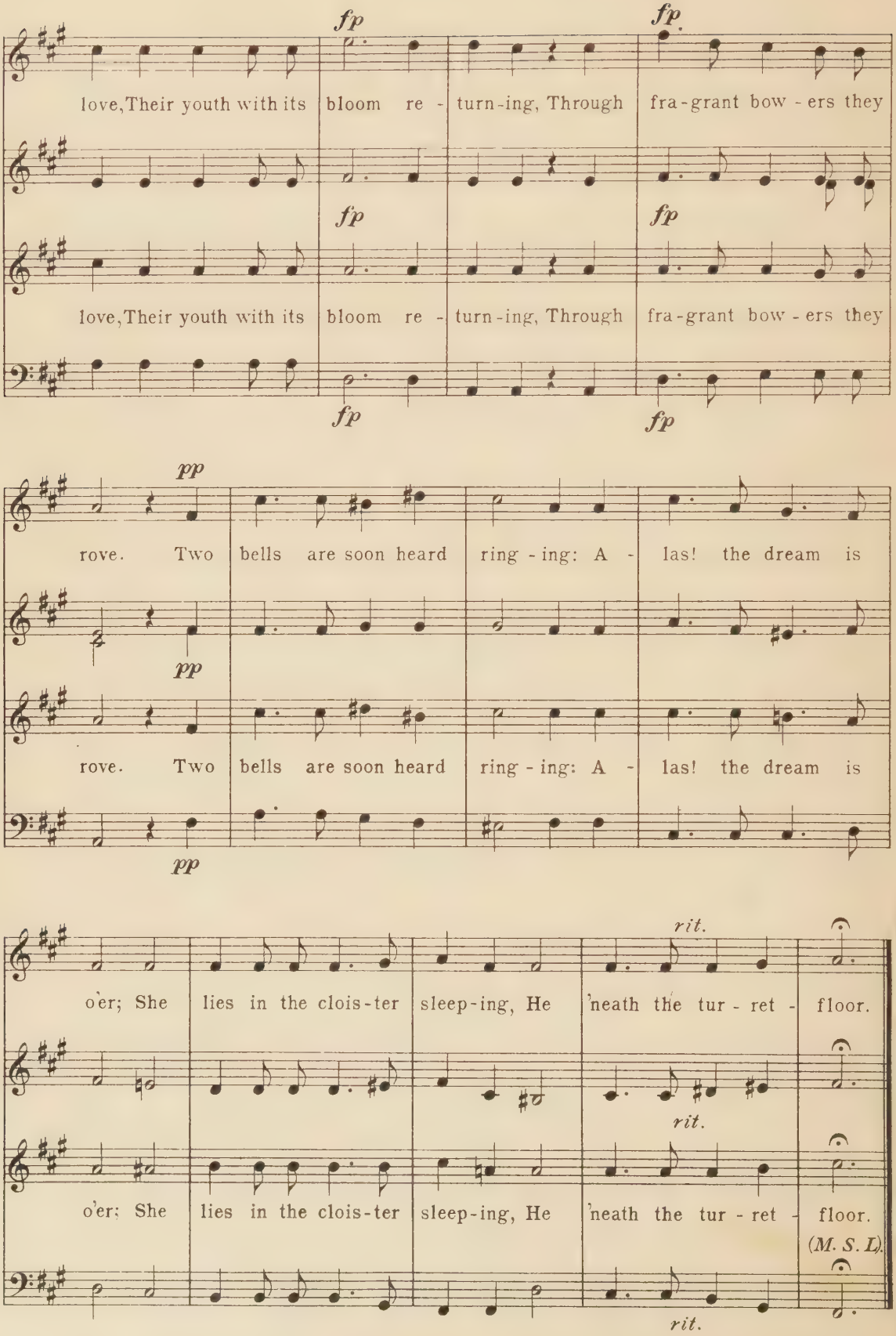

p
cresc.
fp
Heath-rose fair and ten-der, heath-rose fair and ten-der.
Heath-rose fair and ten-der, heath-rose fair and ten-der.
Heath-rose fair and ten-der, heath-rose fair and ten-der.
p
cresc.
fp
Heath-rose fair and ten-der, heath-rose fair and ten-der.
Heath-rose fair and ten-der, heath-rose fair and ten-der.
Heath-rose fair and ten-der, heath-rose fair and ten-der.
(Bowring)
p
cresc.
fp

50.

The Dream.

(Uhland.)


Andante.
Schumann.
Soprano.
Alto.
Tenor.
Bass.
p
'Mid fair - est flow'rs two lov - ers Sat trembling hand in
hand, Two forms so pale and so ghost - ly Ne'er roam'd in that gar - den -
land. With close and ten - der em - braces, And kiss - es tell - ing their
cresc.


fp
fp
love, Their youth with its bloom re - turn-ing, Through fra-grant bow - ers they
fp
fp
love, Their youth with its bloom re - turn-ing, Through fra-grant bow - ers they
fp
fp
pp
rove. Two bells are soon heard ring - ing: A - las! the dream is
pp
rove. Two bells are soon heard ring - ing: A - las! the dream is
pp
rit.
o'er; She lies in the clois-ter sleep-ing, He 'neath the tur - ret - floor.
rit.
o'er; She lies in the clois-ter sleep-ing, He 'neath the tur - ret - floor.
(M. S. L.)
rit.

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Damrosch, Frank Heino, 1859-
1937.
Folk-songs and part-songs

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